

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1629.

LONDON, SATURDAY, JANUARY 15, 1859.

PRICE  
FOURPENCE  
Stamped Edition, 5d.

**GEOLOGY.—KING'S COLLEGE, London.**—  
OF PROFESSOR TENNANT, F.R.S., will COMMENCE A  
COURSE OF LECTURES ON GEOLOGY ON FRIDAY MORN-  
ING, January 22, at Nine o'clock. They will be continued on  
each succeeding Wednesday and Friday, at the same hour. Fee,  
2s. 6d.

R. W. JELF, D.D., Principal.

**ROYAL INSTITUTION OF GREAT  
BRITAIN, Albemarle-street.**—THE WEEKLY EVENING  
MEETINGS of the Members of the Royal Institution will  
COMMENCE for the Season on FRIDAY, the 22nd of January,  
1859, at half-past 5 o'clock, and will be continued on each succeeding  
Friday Evening, at the same hour.

**ARRANGEMENT OF THE LECTURES BEFORE EASTER.**  
TWELVE LECTURES ON FOSSIL MAMMALS.—By Richard  
Owen, Esq., D.C.L., F.R.S., Fullerian Professor of Physiology,  
R.I. To commence on Tuesday, January 26th, at 3 o'clock, and  
to be continued on each succeeding Tuesday, at the same hour.  
TWELVE LECTURES ON THE FORCE OF GRAVITY.—By John  
Tyndall, Esq., F.R.S., Professor of Natural Philosophy, R.I. To  
commence on Thursday, January 27th, at 3 o'clock, and to be  
continued on each succeeding Thursday, at the same hour.

**NINE LECTURES ON ORGANIC CHEMISTRY.**—By W. A.  
Miller, M.D., F.R.S., Professor of Chemistry at King's College,  
London. To commence on Saturday, January 29th, at 3 o'clock,  
and to be continued on each succeeding Saturday, at the same  
hour.

Subscribers to the Lectures are admitted on payment of Two  
Guineas for the Season, or One Guinea for a Single Course. A  
syllabus may be obtained at the Royal Institution.

JOHN BARLOW, M.A. V.P. and Sec. R.I.

JANUARY 15th, 1859.

**UNIVERSITY OF LONDON.**  
B.A. EXAMINATIONS.  
GENTLEMEN intending to PROCEED to the EXAMINA-  
TION for B.A. under the NEW REGULATIONS are informed  
that a CLASS WILL MEET on the 16th inst. for the purpose of  
READING the required books. The Class will be in-  
structed by W. WATSON, B.A. and ERNEST ADAMS,  
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For further particulars, apply by letter, or personally between  
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N.B. It having been suggested that an extension of time should  
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Right Hon. Lord Brougham and Vaux; the Right Hon. Lord  
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Walter C. Trevelyan, Bart.; Sir Benjamin C. Brodie, Bart.; Sir  
Henry Kelly, Q.C., M.P., Her Majesty's Attorney-General;  
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N.B. No Manuscripts can be received after May 1st, 1859.

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**CAUTION.—LORD BYRON'S WORKS.**

**MR. MURRAY** begs to call the attention of  
Booksellers, News Agents, &c., to the following statement,  
which appears in consequence of his having refrained from taking  
legal proceedings against Mr. Henry Lea, 22, Warwick-lane,  
Paternoster-row.

Albemarle-street, Jan. 1859.

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The *Athenæum*, May, 1858.

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Teacher of Drawing and Civil Engineering.—A. Aglio, Esq., Cer-  
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Teacher of Calisthenics and Dancing.—H. Buckingham, Esq., of  
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James Heath, Esq., M.A.—London.—Ancient History.  
A. Heiman, Ph.D., Prof. of English in University Coll. London.—  
German Language and Literature.  
John Hullah, Esq., Prof. in King's College, London.—Vocal Music  
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Richard H. Hutton, Esq., M.A.—Mathematics.  
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Feb. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

The Lecture will be illustrated by a great variety of Models and  
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**SIGNOR A. BIAGGI** will deliver a LEC-  
TURE, ON ART IN ITALY and on MICHAEL ANGELO,  
at the EDUCATIONAL INSTITUTE, 1, Bloomsfield Villas, Park-  
road, Stoke Newington, on MONDAY, Jan. 17, at 3 o'clock, p.m.  
—Tickets to be had at Mr. Holland's, 30, Berners-street, Oxford-  
street; Mr. Trubner, 50, Paternoster-row; at Messrs. Bell's, 5,  
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On Friday, January 22nd, at 12 o'clock, the  
Lecture on the Life and Works of the late  
Bunostroff, and on the Fine Arts in Italy, by Mr. J. L.  
The Lectures on Natural History, Chemistry,  
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NEWSPAPER

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The First Series, on Friday Evening, January 22, will relate to—**Hannah More, Sir Walter Scott, Samuel Johnson, Samuel Coleridge, George Crabbe, James Montgomery, Ebenezer Elliott, Thomas Moore, Letitia E. Landon (L. E. L.), Amelia Opie, Charles Lamb, Sydney Smith, Wordsworth, Coleridge, Southey, and others.**

The Second Series, on Friday Evening, February 4, will relate to—**Professor Wilson, Lady Blessington, Mary Russell Mitford, Horace and James Smith, Jane and A. M. Porter, Allan Cunningham, James Hogg, Maria Edgeworth, John Baillie, Felicia Hemans, Barbara Holland, Thomas Campbell, Theodore Hood, Thomas Hood, and others.**

Reserved and numbered Seats for the Two Lectures, 5s.; Unreserved Seats for ditto, 3s., which may be obtained at Mr. Mitchell's Royal Library, 33, Old Bond-street.

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LONDON, SATURDAY, JANUARY 15, 1850.

## LITERATURE

*Passages from My Autobiography.* By Sydney, Lady Morgan. (Bentley.)

PRaised by Byron, traduced by Croker, petted by Humboldt, Dénon and La Fayette, spoiled by the whole Whig aristocracy, Sydney, Lady Morgan has lived through the love, admiration and malignity of three generations of men. A literary Ninon, she seems as brisk and captivating now as when George was Prince and lord, and the Author of 'Kate Kearney' divided the laureateship of society and song with Tom Moore. As she then sang she still sings. Some harps seem never worn and never out of tune. The chords obey her hands as in the former day, throbbing as she flings across them eloquent and sprightly music. This faculty of liveliness and bantering good humour is strange as it is admirable in one whose long life has been, so to say, a succession of siege and storm. In her youthful time Lady Morgan was less a woman of the pen than a patriot and a partizan. Her books were battles. 'The Wild Irish Girl' was her Marengo—'France' her Rivoli—'Florence Macarthy' her Austerlitz—'Italy' her Borodino. She underwent no Leipsic or Waterloo,—the last calamity of noble minds,—yet she must have suffered from the hail of shot and shell. Through more years than we care to say, her name was a sign among the combatants, her voice sounded as a trumpet through Whig and Tory camps, and a new book from her hand drummed a host of enemies and friends to arms. She wrote, too, in an age when to be a woman was to be without defence, and to be a patriot was to be a criminal. Yet her spirits seem to preserve themselves into a mild old age, joyous as though her stream of life had run between green and flowery banks—graceful and noiseless—her girlhood a romantic dream—her womanhood a prophetic care, blessed and crowned with that diadem of peace which the wise man covets for the daughter of his love.

What a far-away world, too, it seems! Only two or three revolutions ago the first gentleman in Europe may have been deceiving Mrs. Fitzherbert by a prick in the arm and a bottle of brandy on the side-table,—anon Byron was studying a becoming shirt-collar and perfecting his creed of hating his neighbour and making love to that neighbour's wife,—Wordsworth was passing unnoticed through London streets and calling on Milton to come back, and teach a new generation genius, manners and public virtue,—Bonaparte was still threatening to scorch Kent with his Coburg clap-trap of fire from heaven,—then the Iron Duke mayhap was crouching behind his invulnerable lines of Torres Vedras. A very charming society waited, like the ladies of Ismael, to be saved or lost. Nothing like it now, we are assured; no grace, no breeding, no high blood and spirit. Every man was then a Grandison. Every woman was Clarissa. We have lost the tradition of this grand old style. Worse, we have lost even the virtue to appreciate it.

We don't now care to be called Grandison. Degenerate as we are, our temper dashes itself against the slightest or the politest ceremonial. Three bows and as many curtsies make us laugh. An introduction that should take as much time as a trip to Brighton would tax our patience. We cannot help it. We move by express trains, and the breath of our life is the lightning of the electric wires. While our grandmothers would have conducted them-

selves through the state of a grand visit, we steam and whiz through the grand tour. Perhaps we lose by our swiftness as well as gain. The mail had its virtues; for although it was always too early or too late, and full when it should have been empty, still it carried you as fast as you wished to go,—and if you lost your place to-day, you felt consoled by the assurance that your neighbour would lose his to-morrow. Then, how we must have fallen in the graces of temper! Who ever heard of a buck or belle of those dear times swearing at the York mail being five minutes past its time at the Dolphin? Something may surely be said for Old Rapid's preferences. Yet, though haste is not always speed, we are in the whirl of events, and must take our share of the good or ill,—accommodating our minds to fact as well as we can. If we show ourselves unworthy of our charming grandmothers, let them not scowl upon us from the frames. If we vote posing silly, and a fellow who studies compliments a bore, it is because we know no better. Life is short, and we have much to do. Perhaps we have also something to leave undone in which our grandfathers took their pleasure. They broke the dull round of bowing and curtsying, posing and deporting themselves, by such scandal, repartee and crime as we know no more. To keep our tongues from evil speaking, our hands from loaded pistols and sudden swords, also takes time. But whether for good or ill, those days are gone. The first gentleman is not our King. Revolution has gone over our idols, pounding the clay images into dust. An historical interest gathers fast around them, and in a few years the picture of that brilliant and foul, well-bred and black-guard generation will live for us only in such works as the Diary now on our desk.

This volume—called on a fly-leaf *An Odd Volume*—and indicated in the Preface as one of a series of volumes of unpublished autobiography—contains the notes and correspondence of Lady Morgan for the years 1818-19. She was then on her way to Italy—for the purpose of writing her memorable book on that country. During the autumn and winter which she spent—first in London, then in Paris and at La Grange, the country house of La Fayette, on her way south, she observed the underworkings of a volcanic and revolutionary society from a point of view rarely enjoyed by English writers either in London or in France. This volume is the record of her impressions and of her correspondence with the great men and women of that epoch. Of course it is to be carefully separated from the author's two works on France, the first of which describes the new society which arose with the restored Bourbons in 1816; the second, the society of the Doctrinaires and barricades in 1830. Those works were descriptive, this is biographical. They had La Belle France for heroine. This has for heroine the Author of 'Kate Kearney.' They were written wholly by Sir Charles and Lady Morgan. This is composed chiefly of the correspondence of La Fayette, Dénon, Humboldt, Princess Jablonsky, Lady Charleville and Lady Caroline Lamb. Some of these letters belong, by their contents and their writers, to pure history—such are nearly all those of La Fayette on public affairs in France. Some ally themselves to science and scientific biography—such as Dénon's, Humboldt's and Lacroix's. Others, again, and some of the best, hang on loosely to the unconnected worlds of grace, humour, and fashion. Of these the most singular are notes from Lady Caroline Lamb. We shall do our best duty to reader and writer

if we refrain from any attempt at elaborate reproduction of the substance of these letters and diaries, and pass lightly and rapidly along such passages of character and humour as those who run may read.

The Diary opens with its motive:—

"This morning, as I was on my knees, all dust and dowdiness, comes the English post—old Colburn—no! not old at all, but young, enthusiastic Colburn, in love with 'Florence Macarthy,' and a little *épris* with the author! 'Italy,' by Lady Morgan! he is 'not touched, but rapt,' and makes a dashing offer of two thousand pounds—to be printed in quarto like 'France'—but we are to start off immediately, and I have 'immediately' answered him in the words of Sileno in 'Midas'—

Done! strike hands—  
I take your offer,  
Further on I may fare worse."

Then suddenly comes a touch of philosophy—a saying that La Rochefoucauld would have adopted and condensed into a 'Maxim':—

"Journalising is a dangerous temptation to the garrulity of women. One reason why they love their doctors and confessors is, that they are allowed to talk to them 'à cœur ouvert et à langue déliée' also!—a journal represents both."

The rattling diarist, Colburn's offer in her pouch, sighs adieu to her nieces:—

"Dear little toddlers! I am sure that nepotism is an organic affection in single and childless women; it is a maternal instinct gone astray. In popes and princes it is a frustrated ambition, a substitute for paternity. It is a dangerous tendency. Aunts and uncles never love wisely, but too well; besides it brings with it responsibilities without authority, and imposes duties without giving rights. And so bye-bye babies!"

And so we swim into the strong stream of London life, where humours and characters lie crowded as brick walls. We present a couple of female portraits:—

"If there is anything more delightful than another to witness, it is the spontaneous outbreak of a good and kind heart, which, in serving and giving pleasure to others, obeys the instinctive impulse of a sanguine and genial disposition—waiting for no rule or maxim—not opening an account for value expected—doing unto others what you wish them to do unto you. This, in one word, is Lady Caroline Lamb; for if she does not always act wisely for herself, she generally acts only too well towards others. \* \* Whilst with us in the morning, she had met my husband's aunt—a very fine old lady, and with quite as much character as herself. Lady Caroline had been much struck with her. It amused me to see them side by side—the lady of supreme London ton, and the wealthy old lady *de province*, who has more than once turned the scale of an election, and who boasts of her illustrious race as being descended from Morgan the buccaner and 'sister to the brave General Morgan in India.' She told Lady Caroline she had never married because she would not give any man a legal right over her; nor would she have any but women in her house (boarding her men-servants at the hotel). A gang of housebreakers having broken into her house at Grantham in the middle of the night, she went alone to discover what was the matter, and found a man getting in at the window. She caught him by the leg, and held him long enough to make herself sure of recognizing him. He was taken, tried, and hanged at the county town on her evidence. The gentlemen of the town had advised her, as a matter of prudence, to refuse to prosecute, as she was a lone maiden lady, and would be a mark for the revenge of the rest of the gang. 'Be it so,' said she; 'but justice is justice, and the villain shall be hanged!' Nobody ever molested her afterwards. The contrast between the lisping, soft voice of Lady Caroline, and the prim, distinct tones of the old lady was curious and amusing."

Every one is familiar with the scandals which pursued this strangely gifted and unhappy lady. Her romantic madness for Byron,—her intense and quite rebellious resolution to write

books and make a name,—her birth, connexions, conversational grace and readiness, with her easy and illustrative gifts of drawing and of song, combined to raise her for many years into a target for the Lady Teazles and Sir Benjamin Backbites to shoot their slanders at. She has not, we think, had justice dealt to her by the world. Her literary powers were creditable, and she never wrote at her best. Strange to say, the mere scraps from her hand in this volume give a far higher notion of her style than 'Glenarvon' and 'Ida Reis.' Those tales are but faint echoes from other strings. These scraps are native. We will quote the substance of one singular letter:—

"I am returned from riding alone, to find myself in these large rooms alone; but I sent for some street minstrels to sing to me, and whilst they have been thus employed, I have scribbled over a bit of paper without in the least intending it; so, as you profess to like these odd twists of my pen, I shall answer your kind note with this truly edifying frontispiece. \* \* If I were alone to consider my own interest, it is to bear all very gently, be very friendly, say nothing, think nothing, feel nothing; but, studying the present very unbecoming French fashion, to join my cousin the ambassador, make love to every one in power, look askance at those who are not, and climb up that slippery rock—fashion—from which I chose to throw myself down as in an avalanche or parachute—quite plump—the only question being into which pond, lake, or chasm I like to rest. But it is not my character, and the torrent will take its course. I go, therefore, off, and you will probably see amongst the dead, in some newspaper—Died, on her voyage to Bonneberg's Hague, Lady Caroline Lamb, of the disease called death; her time being come, and she being a predestinarian."

In another epistle Lady Caroline refers to the restraint put on her scribbling propensities by her family:—

"Ada Reis' I sent to you long ago, with some little pride—that Ireland, for whom you, as well as I, feel interest, should uphold it; here, all I have asked of Murray is a dull sale or a still birth. This may seem strange, and I assure you it is contrary to my own feelings of ambition; but what can I do? I am ordered peremptorily by my own family not to write. All you say is true, and so true, that I ask you, my dear Lady Morgan, if one descended in a right line from Spenser, not to speak of the Duke of Marlborough, with all the Cavendish and Ponsonby blood to boot, who you know were always rebellious, should feel a little strongly upon any occasion, and burst forth, and yet be told to hold their tongues and not write, by all their relations united—what is to happen? You cannot do me a greater favour than to recommend and set abroad 'Ada Reis.'"

The very striking portrait of Byron, painted for Lady Caroline, by Sanderson, was bequeathed by its owner to Lady Morgan, and is now, we read in a note, in her possession.

In the London society of that day one of the broadest characters was the Dowager Lady Cork—Mary Cork and Orrery, or, as she sometimes signed herself, M. Cork and Orrery. This signature gave rise to an odd joke:—

"She wrote to an upholsterer in the City, to send her some expensive meuble that had caught her eye *en passant* in his shop. His answer was—'D. B. not having any dealings with M. Cork and Orrery, begs to have a more explicit order, finding that the house is not known in the trade.'"

Mary Cork had been the celebrated Miss Monckton, Johnson's "Dearest, you're a dunce,"—and one of the pink and white heroines of Miss Burney's Memoirs. She continued into old age that love of tea and talk for which she had been famous in her youth, when the Blues were all young and rosy. The following is droll:—

"Lady Cork's fading sight induced her to borrow eyes from everybody who dropped in, in the course

of the morning: I was frequently on service. One morning she said in her peculiar way, when I asked her how she was, 'Well, child, of course I am well, but I want you to write me two notes. I am going to get rid of my page.'—'What! get rid of your pet?'—'Don't talk, child, but do as I ask you.' So I took up my pen, and wrote under her dictation, 'To the Duchess of Leeds. My dear Duchess, this will be presented to you by my little page, whom you admired so the other night. He is about to leave me; only fancy, he finds my house not religious enough for him! and that he can't get to church twice on Sundays. I certainly am not so good a Christian as your Grace, but as to the Sundays it is not true. But I think your situation would just suit him, if you are inclined to take him. Ever yours, M. Cork and O.'—'Now,' said she, 'fold that up, and put on the address, for fear of mistakes. Now, my dear, begin another to your friend Lady Caroline Lamb, who, 'tis said, broke her page's head with a teapot the other day.'—'A Tory calumny,' said I; 'Lady Caroline was at Brockett the very day the adventure was said to have happened at Whitehall.'—'I don't care whether it's true or not,' said Lady Cork; 'all pages are the better for having their heads sometimes broken; now write, please: "Dear Lady Caroline, will you come to me to-morrow evening, to my Blue party? I send this by that pretty little page whom you admired so, but who, though full of talent and grace, is a little imp, who, perhaps, you may reform but I cannot." (Par parenthèse, the page just described as a little saint was the 'little imp' I was now desired to *prôner*.)—'He is very like that boy you used to take into your opera box with you, and was so famous for dressing salad. I would not advise you to take him, if I did not think he would suit you. Ask any one you like to my Blue *soirée*, particularly Mr. Moore. Yours, in all affection, M. C. and O.' Now, my dear, put that up, and good morning to you."

We must hurry away to Paris, where we arrive in the midst of that intrigue to displace the Duc de Cazes from his office of first favourite and first minister which M. de Lamar-tine has so splendidly depicted in his 'History of the Restoration.' La Fayette and Dénou are in waiting for us. For awhile we study the situation, as the French say, dancing, dining, flirting in parentheses. We see a tyrannical court stamping its leaden foot at a laughing and satirical people. Here is the situation done in *sepia*, with a few touches:—

"The King's character and constitution, his tastes and his habits, all tend to repose. He is false, not ferocious; and, having permitted Ultra vengeance to glut itself during the first period of his restoration, he now resumes habitudes nourished in his long exile. A fine gentleman, an elegant scholar; graceful (if not grateful), as the Bourbons always are; gracious, as the French princes always have been, even when their courtesies meant nothing—he owes much to the privacy and privation of Hartwell, and a little to the great reformer of all selfishness, age (for there is nothing like the despotic selfishness of youth). Sensual and sentimental, he applied the *bonhomie* of the old court to the courtiers of the present. He has his *petit mot galant* for the ladies and his *bon mot spirituel* for the old *voltigeurs* by whom he is surrounded. He *affiche* his innocent passion for the sister of the Duc de Cazes, and his friendship for her brother (his prime minister), by throwing his arm around his neck *en bon papa*. He leaves the ministry to the full enjoyment of their own doctrines and pedantry. His particular friend, the Duc de Richelieu, has been dismissed. His successor has, however, assured him a liberal pension; a curious fact, considering the Duke is the collateral descendant to the most powerful minister France ever produced. Still, however veiled, it remains but a mild despotism, gently agitated by ministerial dissensions—the commotion of mediocrity excited by the love of place."

The press is silenced: but what of that?—

"There is at this moment twenty times more liberality and public spirit in France than in Ireland,

or even in England. Every shop is crowded with the pictures of La Fayette and other patriots, and pamphlets are published here which would be prosecuted with us. Many of them are so here; but there seems but one sentiment through the country. There is no liberty of the press for newspapers, though they are miserable things, without news or discussions; but the people make themselves amends in pamphlets and caricatures."

A free press is necessary to the easy maintenance of thrones, not to their destruction. Talk never destroys institutions. Free talk is as a free tide, and storms are over the most dangerous and unexpected on seas that have no ebb and flow. But we propose to helm our way through these pages clear as may be of the political bilge. After a round of gaities, we run down into the country on a visit to La Fayette's. A droll incident occurs on the way:—

"At Grandeville, where the General's carriage met us, occurred an incident so dramatic that it might have served for an interlude at the *Opéra Comique*. Whilst our trunks were changing to the general's carriage, we joined a group who were standing *bouche bée* opposite the window of the *auberge*. Their curiosity was directed to an open window, before which every now and then a most fantastic object presented itself. I asked 'a nice young man' standing near us what it meant. He said, 'Oh! c'est Miladi Morgan, qui a si bien parlé de nous autres industriels dans son petit livre sur "la France;" elle attend la voiture du Général La Fayette.' At that moment the 'Lady Morgan' came to the window. It is impossible to describe anything so grotesque, though such figures are still seen in France. A head, powdered and *crispé*, two feet high; several *couches* of rouge on her cheek, and more than one on her chin; black patches *à discrétion*; a dress of damask silk with scarlet flowers. She had on what was called a *mantille de vieille dame*: she was apparently any age after seventy. She was fanning herself, and seemed highly flattered by the homage paid to her charms (she could suspect no other source). In a few minutes she came out, and entered one of those curious little vehicles called a *dévoiligante*, such as one still meets with in the *chemins de travers* in France. It was driven by a little dumpy coachman, in a livery as old and rusty as if he had served in the Fronde; in short, it was a scene from Molière realized, the 'Comtesse d'Escarbagnas and her page Crispin.' She smiled and bowed graciously as she passed the crowd, and was evidently a *grande dame de province*. Hitherto Morgan had kept me quiet, but my vanity at last broke bounds; my charming *chapeau de paille*, with its poppy flowers, my French cashmere and my coquetry, which, young or old, will go with me to my grave, could stand it no longer.

'Odious in woollen, 'twould a saint provoke,' Were the last words that poor Narcissa spoke. As I was stepping into the La Grange carriage, I turned to the 'nice young man' who handed me in, and said, 'Je suis, moi, la véritable Lady Morgan.' He said he guessed as much."

A radiant and gracious circle welcome us at Château de la Grange. If we do not pause on the picture of La Fayette, the hero of two worlds and of three revolutions, in his country-house, surrounded by his children and grandchildren, it is not because the domestic figure seems less heroic than the commander of armies, but simply that we may reserve our canvas for details less familiar to the English reader. We cannot, however, pass this tiny anecdote:—

"Is it true, general," I asked, 'that you once went to a *bal masqué* at the Opera with the Queen of France, Marie Antoinette, leaning on your arm, the king knowing nothing of the matter till after her return?'—'I am afraid so,' said he, 'she was so indiscreet, and I can conscientiously add, so innocent; however, le Comte d'Artois was of the party, and we were all young, enterprising, and pleasure-loving. But what is most absurd in the adventure was, that when I pointed out Madame du Barri to her—whose figure and favourite domino



I knew—the queen expressed the most anxious desire to hear her speak, and bade me *intriguer* her. She answered me flippantly, and I am sure if I had offered her my other arm, the queen would not have objected to it; such was the *esprit d'aventure* at that time in the Court of Versailles, and in the head of the haughty daughter of Austria.—“I said, ‘Ah, general, you were their Cromwell Grandison.’—‘Pas encore,’ replied he, smiling, ‘that *sobriquet* was given me long after by Mirabeau.’—“I believe,” said I, “the queen was quite taken with the American cause.”—“She thought so, but understood nothing about it,” replied he.—“The world said at least,” I added, with some hesitation, “that she favoured its young champion, le héros des deux mondes.”—“*Caneau de salon!*” he replied, and the subject was dropped.”

Here, too, is a welcome bit about Béranger:

“Carbonel, however, went to a piano that looked very like a spinnet, and muttered *sotto voce*, ‘La Sainte Alliance,’ the most anarchical of Béranger’s songs. It is charming! and didn’t we all join in the refrain!

Vivent les rois qui sont unis,  
Vivent Algier, Maroc, et Tunis!

was encored; and then he sang us an unpublished one, called ‘Mon petit coin.’ It begins,  
Non, le monde ne peut me plaire.

Carbonel said, ‘It is not only unpublished, but it is not even written down by himself; for he never writes down his songs, but leaves them to his friends to pick up as they can when he sings them.’—“And where does he sing them?” asked Morgan; “for one would go on a pilgrimage to hear him.”—“Au caveau,” said Carbonel, laughing.—“And where is that?” I asked.—“The caveau is his favourite haunt, and from time immemorial it has been sacred to good wine and good fellowship. Morgan observed, ‘These joyous cellars were derived from monkish times; for the good fathers often left *l’hôtel for le caveau*.’—“By-the-by,” said I, “when I was a child, I recollect hearing my father say he was going to the ‘October cellar,’ which was in Trinity College. ‘The Silent Sister,’ as Oxford and Cambridge call her, was, to say the least, as famous for her ‘October ale’ as for her Greek and Latin. The junior fellows had the privilege of inviting their friends one evening in the week to drink and make merry in their Protestant caveau, which was brilliantly lighted up for the occasion, and their orthodox ale was considered as their *eau bénite*. But, general,” continued I, “why don’t you invite the charming Béranger here?”—“Because,” said La Fayette, ‘he won’t come. I have asked him, and he has refused, on the same principle that he declined to dine with Talleyrand and the Rochefoucaults—because I am *trop grand seigneur*. I commissioned Manuel, the only one who has any power over him, except it be *la belle Lisette* of the moment. His answer was, ‘My instinct leads me to the caveau, and not to the château.’—“That,” said I, “is rather the reverse of Moore, whose instinct lies quite the other way.” To my great surprise, those present seemed to know very little of Moore.”

One is glad to see the great chansonnier from every point of the compass. Further on, we have fresh details about Madame de Staël and Byron, some words on Allegra, and a good deal about Sismondi and other celebrities. Altogether this Odd Volume brims with sense, cleverness and humour,—a lively and entertaining collection of great men’s thought and quick woman’s observation—a book to be read now for amusement, and to be sought hereafter for reference.

*A Handy Book on Criminal Law, applicable chiefly to Commercial Transactions.* By W. Campbell Sleigh, Esq., Barrister-at-Law. (Routledge & Co.)

LESS than a year has passed since Lord St. Leonards published his ‘Handy Book’ on the Law of Real Property: indeed, the more dignified of the lawyers of the old school have scarcely had time to recover the shock which

they sustained, on seeing so great an authority stoop to such an unbecoming act of usefulness. In this short time, however, several “handy books” on different branches of law, “seemably furnished like the book itself,” in red boards, with the name and price in gilt on the side, have appeared. We think this imitation of a somewhat quaint title unwise, so far as the reputation of the later handy books is concerned. It is like the name of Brighton diamonds: we should think the stones pretty enough, if the comparison with the true diamond were not forced upon us.

Apart from any comparison with the Handy Book, we think the present a good and useful publication. The author takes for his text a passage in Blackstone, which asserts that “it is incumbent upon every man to be acquainted with those laws at least with which he is immediately concerned.” He assumes (unhappily with too much truth) that every man who, in this day, enters upon commercial transactions, must be immediately concerned with that class of crime of which he treats. Larceny—Embezzlement—Frauds by Bankers and Trustees—Cheating—Forgery—Fraudulent Bankruptcy—Receiving Stolen Goods—Conspiracy;—such are the crimes which form the subject of this book, and happy, indeed, is that trader who is not brought face to face with some one or more of this ugly family.

The reader is supposed throughout to be a commercial man; technical phrases and barbarisms, which would have been met with had the book been addressed to lawyers, are therefore avoided, and the author has been successful in setting forth the nature of different crimes, and marking out the boundaries of those which lie near each other, in language intelligible to all. Commercial men, who may occasionally have been obliged to refer to an Act of Parliament, may hesitate to accept our assertion that matters of law can be made intelligible; so we set forth the statement of two or three somewhat amusing cases, which illustrate a fine legal distinction which still survives, and show what is such a “felonious taking” as will support a charge of larceny:—

“A very curious case still more strongly illustrates this point. A lady was coming out of the Opera-house, when a thief snatched at her diamond ear-ring, and tore it completely from her ear, causing it to bleed. Upon her return home, she found the ring lying in the tresses of her hair. The man was tried for stealing this ring, and being found guilty by the jury, the opinion of the judges was taken whether this could be considered a sufficient taking: the opinion of the judges was afterwards delivered, in which they held, that as the ring had been entirely removed from the lady’s ear, and was wholly in the possession of the prisoner, although but for an instant of time, when he lost it in her hair, the taking was complete. So, where a thief led a horse from one part of a field to another, intending to steal it, but was apprehended before he could get the horse out of the field, it was decided the taking was complete. In all these cases you will have noticed the principle upon which they were decided is that the property must be completely severed from the possession of the owner, and entirely within the possession of the taker, no matter, in each case, for how short a period of time. Two or three cases showing what is not a sufficient taking, and we will then proceed to consider another branch of the subject. One Wilkinson put his hand into the pocket of another, seized his purse, and actually succeeded in taking it out of his pocket. However, the purse being tied by a piece of string to a bunch of keys which still remained in the person’s pocket, the thief was unable to complete his object, and was arrested and tried for stealing the purse; but it was held that as the purse was still attached to the pocket of the owner by the string and keys, it was still in his

possession, and the prisoner was entitled to be acquitted. So, where a thief went into a shop, took up some goods intending to steal them, but before he had removed them far from the spot on which they lay, discovered they were tied to the counter by a cord; upon being tried for stealing, it was held that the property never was either completely severed from the possession of the owner, nor completely in the possession of the prisoner, and he was acquitted.”

Such simple statements of adjudged cases enable the intelligent reader to draw his own conclusions; and Mr. Sleigh’s practical knowledge of his subject has enabled him to trace the outlines of the cases with great accuracy as well as distinctness. The author is less happy in those passages which relate to the theory of our laws. That portion which treats of insanity as a ground for exemption from the punishment of an offence requires reconsideration, bearing in mind that the verdict is “not guilty on the ground of insanity;” and many other passages may be improved in the second edition, which we have little doubt will be called for. The author may console himself with the consideration that no book ever received more valuable amendments after the first edition than the ‘Handy Book’ of Lord St. Leonards. We may add, that the consideration of the criminal law as it is always an agreeable subject to those who remember what it was. In this branch of law assuredly Mercy and Reason have advanced hand in hand, and our code has become less absurd as it has been made less stern.

*The Autocrat of the Breakfast Table. Every Man his own Boswell.* By Oliver Wendell Holmes. (Edinburgh, Strahan & Co.; London, Hamilton & Co.)

UNDER the guise of a talkative gentleman at an American boarding-house, the author of this volume rattles off a considerable amount of prose and verse, philosophy, criticism, aesthetics, morals, maxims, and fun, to his fellow-boarders, who only occasionally break in upon the loquacity of the lecturer with a remark, an objection, or a clinching expletive. It is, of course, difficult to describe a book that defies description; but we may say of this before us, that it touches on multitudes of subjects, is rich in humour, and, if sometimes a little didactic in its tone, makes amends for the small defect by ample measures of wit and wisdom. If there be occasionally something too much of the sermon style, the latter is not without its merits; and for an ounce of sermonizing there is a hundredweight of satire playfully scattered on men and things, generally, from the Universe down to *Notes and Queries*, against which the Breakfast Autocrat seems to entertain some ancient grudge.

Samples from the measure will afford a better idea of its contents than a mere description of them,—and these we proceed to place before our readers. And first of punning, with an illustration:—

“A pun is *prima facie* an insult to the person you are talking with. It implies utter indifference to or sublime contempt for his remarks, no matter how serious. I speak of total depravity, and one says all that is written on the subject is deep raving. I have committed my self-respect by talking with such a person. I should like to commit him, but cannot, because he is a nuisance. Or I speak of geological convulsions, and he asks me what was the cosine of Noah’s ark; also, whether the Deluge was not a deal huger than any modern inundation. A pun does not commonly justify a blow in return. But if a blow were given for such cause, and death ensued, the jury would be judges both of the facts and of the pun, and might, if the latter were of an aggra-

vated character, return a verdict of justifiable homicide. Thus, in a case lately decided before Miller, J., Doe presented Roe a subscription paper, and urged the claims of suffering humanity. Roe replied by asking when charity was like a top. It was in evidence that Doe preserved a dignified silence. Roe then said, 'When it begins to hum.' Doe then—and not till then—struck Roe, and his head happening to strike a bound volume of the *Monthly Rag-bag and Stolen Miscellany*, intense mortification ensued, with a fatal result. The chief laid down his notions of the law to his brother justices, who unanimously replied, 'Jest so.' The chief rejoined, that no man should jest so without being punished for it, and charged for the prisoner, who was acquitted, and the pun ordered to be burned by the sheriff. The bound volume was forfeited as a deadend, but not claimed."

There is no lack of smart hits at the clergy generally,—and the following suggestion, as a means of preserving peace among clerical gentlemen not too much given to keeping it or caring for it, is at least original, and is not altogether without a practical value:—

"I dropped into a gentleman's sparring exhibition only last evening. It did my heart good to see that there were a few young and youngish youths left who could take care of their own heads in case of emergency. It is a fine sight, that of a gentleman resolving himself into the primitive constituents of his humanity. Here is a delicate young man now, with an intellectual countenance, a slight figure, a sub-pallid complexion, a most unassuming deportment, a mild adolescent in fact, that any Hiram or Jonathan from between the ploughshares would of course expect to handle with perfect ease. Oh, he is taking off his gold-bowed spectacles! Ah, he is divesting himself of his cravat! Why, he is stripping off his coat! Well, here he is, sure enough, in a tight silk shirt, and with two things that look like batter puddings in the place of his fists. Now see that other fellow with another pair of batter puddings—the big one with the broad shoulders; he will certainly knock the little man's head off, if he strikes him. Feinting, dodging, stopping, hitting, countering—little man's head not off yet. You might as well try to jump upon your own shadow as to hit the little man's intellectual features. He needn't have taken off the gold-bowed spectacles at all. Quick, cautious, shifty, nimble, cool, he catches all the fierce lunges or gets out of their reach, till his turn comes, and then, whack goes one of the batter puddings against the big one's ribs, and bang goes the other into the big one's face, and, staggering, shuffling, slipping, tripping, collapsing, sprawling, down goes the big one in a miscellaneous bundle. If my young friend, whose excellent article I have referred to, could only introduce the manly art of self-defence among the clergy, I am satisfied that we should have better sermons and an infinitely less quarrelsome church-militant. A bout with the gloves would let off the ill-nature, and cure the indigestion, which, united, have embroiled their subject in a bitter controversy. We should then often hear that a point of difference between an infallible and a heretic, instead of being vehemently discussed in a series of newspaper articles, had been settled by a friendly contest in several rounds, at the close of which the parties shook hands and appeared cordially reconciled."

One portion of the Autocrat's originality consists in the alleged discovery of virtues in objects not usually considered to possess them. Here is a pleasant example touching dandies:—

"Dandies are not good for much, but they are good for something. They invent or keep in circulation those conversational blank checks or counters just spoken of, which intellectual capitalists may sometimes find it worth their while to borrow of them. They are useful, too, in keeping up the standard of dress, which, but for them, would deteriorate, and become, what some old fools would have it, a matter of convenience, and not of taste and art. Yes, I like dandies well enough,—on one condition.—What is that, Sir?—said the divinity-student.—That they have

pluck. I find that lies at the bottom of all true dandyism. A little boy dressed up very fine, who puts his finger in his mouth and takes to crying, if other boys make fun of him, looks very silly. But if he turns red in the face and knotty in the fists, and makes an example of the biggest of his assailants, throwing off his fine Leghorn and his thickly-buttoned jacket, if necessary, to consummate the act of justice, his small toggery takes on the splendours of the crested helmet that frightened Astyanax. You remember that the Duke said his dandy officers were his best officers. The 'Sunday blood,' the super-superb sartorial equestrian of our annual Fast-day, is not imposing or dangerous. But such fellows as Brummel and D'Orsay and Byron are not to be snubbed quite so easily. Look out for 'la main de fer sous le gant de velours' (which I printed in English the other day without quotation-marks, thinking whether any *scarabeus criticus* would add this to his globe and roll in glory with it into the newspapers,—which he didn't do it, in the charming pleonasm of the London language, and therefore I claim the sole merit of exposing the same). A good many powerful and dangerous people have had a decided dash of dandyism about them. There was Alcibiades, the 'curled son of Clinias,' an accomplished young man, but what would be called 'a swell' in these days. There was Aristotele, a very distinguished writer, of whom you have heard,—a philosopher, in short, whom it took centuries to learn, centuries to unlearn, and is now going to take a generation or more to learn over again. Regular dandy, he was. So was Marcus Antonius; and though he lost his game, he played for big stakes, and it wasn't his dandyism that spoiled his chance. Petrarca was not to be despised as a scholar or a poet, but he was one of the same sort. So was Sir Humphry Davy; so was Lord Palmerston, formerly, if I am not forgetful. Yes,—a dandy is good for something as such; and dandies such as I was just speaking of have rocked this planet like a cradle,—aye, and left it swinging to this day.—Still, if I were you, I wouldn't go to the tailor's, on the strength of these remarks, and run up a long bill which will render pockets a superfluity in your next suit. *Elegans 'nascitur, non fit.'* A man is born a dandy, as he is born a poet. There are heads that can't wear hats; there are necks that can't fit cravats; there are jaws that can't fill out collars (Willis touched this last point in one of his earlier ambrotypes, if I remember rightly); there are *tourneures* nothing can humanise, and movements nothing can subdue to the gracious suavity or elegant languor or stately serenity which belong to different styles of dandyism."

There is, however, here, as in all other cases, an exception to the rule. Who has forgotten Pompey's body-guard, that corps of dandy cavalry, which could fight creditably, no doubt, and often did so, but each handsome "swell" of which regiment had all his heroism knocked out of him as soon as his pretty face got marred by a slash, or his regimentals rendered unsightly by sword-cut or stab?

We will not leave the volume of the trans-Atlantic author of 'Astræa' without a word in reference to the poetry contained in his present work. Of this, there is very much that is graceful, and with healthy tone to give it additional worth. The humorous, however, abounds,—and of this we add one specimen, complete in itself, suitable to the present joyous season, and worthy of the hand that penned the well-known description of "Evening, by a Tailor."

#### THE DEACON'S MASTERPIECE:

(Or the Wonderful "One-Hoss-Shay.") A Logical Story.

Have you heard of the wonderful one-hoss-shay,  
That was built in such a logical way  
It ran a hundred years to a day,  
And then, of a sudden, it—ah, but stay,  
I'll tell you what happen'd without delay,  
Scaring the parson into fits,  
Frightening people out of their wits,—  
Have you ever heard of that, I say?  
Seventeen hundred and fifty-five,  
Georgius Secundus was then alive,—  
Snuffy old drone from the German hive!

That was the year when Lisbon-town  
Saw the earth open and gulp her down,  
And Braddock's army was done so brown,  
Left without a scalp to its crown.  
It was on the terrible Earthquake-day  
That the Deacon finished the one-hoss-shay.  
Now in building of chaises, I tell you what,  
There is always *somewhere* the safest spot,—  
In hub, tire, felloe, in spring or thill,  
In panel, or crossbar, or floor, or sill,  
In screw, bolt, thoroughbrace,—lurking still,  
Find it somewhere you must and will,—  
Above or below, or within or without,—  
And that's the reason, beyond a doubt,  
A chaise breaks down, but doesn't wear out.

But the Deacon swore (as Deacons do,  
With an "I dew rum," or an "I tell you,")  
He would build one shay to beat the taown  
'n' the county 'n' all the kentry racun':  
It should be so built that it *couldn't* break down:  
But lasta like iron for things like these:  
The hubs of logs from the "Settler's alium,"—  
That the weakest place mus' stan' the strain;  
'n' the way t' fix it, us I maintain,  
Is only jest.

To make that place uz strong uz the rest."  
So the Deacon inquired of the village folk  
Where he could find the strongest oak,  
That couldn't be split nor bent nor broke,—  
That was for spokes and floor and sills;  
He sent for lancewood to make the thills;  
The crossbars were ash, from the straightest trees;  
The panels of white-wood, that cuts like cheese,  
But lasts like iron for things like these:  
The hubs of logs from the "Settler's alium,"—  
Last of its timber,—they couldn't sell 'm,—  
Never an axe had seen their chips,  
And the wedges flew from between their lips,  
Their blunt ends frizzled like celery-tips;  
Step and prop-iron, bolt and screw,  
Spring, tire, axle, and linchpin too,  
Steel of the finest, bright and blue;  
Thoroughbrace birch-skin, both thin and wide;  
Boot, top, dasher, from tough old hide  
Found in the pit when the tanner died.  
That was the way he "put her through."  
"There!" said the Deacon, "naow she'll dew!"

Do! I tell you, I rather guess  
She was a wonder, and nothing less!  
Colts grew horses, beards turn'd gray,  
Deacon and deaconess dropp'd away,  
Children and grand-children—where were they?  
But there stood the stout old one-hoss-shay  
As fresh as on Lisbon-earthquake-day!

EIGHTEEN HUNDRED—it came and found  
The Deacon's Masterpiece strong and sound.  
Eighteen hundred increased by ten:—  
"Hahsum kerridge" they call'd it then.  
Eighteen hundred and twenty came:—  
Running as usual: much the same.  
Thirty and forty at last arrive,  
And then come fifty, and FIFTY-FIVE.

Little of all we value here  
Wakes on the morn of its hundredth year  
Without both feeling and looking queer.  
In fact, there's nothing that keeps its youth,  
So far as I know, but a tree and truth.  
(This is a moral that runs at large;  
Take it.—You're welcome.—No extra charge.)

FIRST OF NOVEMBER,—the Earthquake-day.—  
There are traces of age in the one-hoss-shay,  
A general flavour of mild decay,  
But nothing local, as one may say.  
There couldn't be,—for the Deacon's art  
Had made it so like in every part  
That there wasn't a chance for one to start.  
For the wheels were just as strong as the sills,  
And the floor was just as strong as the thills,  
And the panels just as strong as the floor,  
And the whippetree neither less nor more,  
And the back-crossbar as strong as the fore,  
And spring and axle and hub *encore*.  
And yet, as a whole, it is past a doubt  
In another hour it will be worn out!

First of November, Fifty-five;  
This morning the parson takes a drive.  
Now, small boys, get out of the way!  
Here comes the wonderful one-hoss-shay,  
Drawn by a rat-tail'd, ewe-neck'd bay.  
"Huddup!" said the parson.—Off went they.

The parson was working his Sunday's text,—  
Had got to *fifthy*, and stopp'd perplex'd  
At what the—Moses—was coming next.  
All at once the horse stood still,  
Close by the meet'n' house on the hill.  
—First a shiver, and then a thrill,  
Then something decidedly like a spill,—  
And the parson was sitting upon a rock.  
At half-past nine by the meet'n' house clock,—  
Just the hour of the earthquake-shock!  
—What do you think the parson found,  
When he got up and stared around?  
The poor old chaise in a heap or mound,  
As if it had been to the mill and ground!  
You see, of course, if you're not a dunce,  
How it went to pieces all at once,—  
All at once, and nothing first,—  
Just as bubbles do when they burst.

End of the wonderful one-hoss-shay.  
Logic is logic. That's all I say.



With this we leave a book which has in it nothing of book-making,—the “Breakfasts” in which deserve to be as popular in England as they now are in America.

*Memoirs of the Empress Catherine the Second—*  
[*Mémoires de l'Impératrice Catherine II.*]  
Written by Herself, with a Preface by Alexander Herzen. (Trübner & Co.)

THE first question suggested by this fragment is that of its authenticity. Some hours after the death of Catherine the Second, explains Mr. Herzen, the Emperor Paul ordered his mother's papers to be put under seal. He was afterwards present when they were examined and classified. Among others was the original letter of Alexis Orloff, in which he announced to the Empress the assassination of her husband. Accompanying this, in a sealed envelope, was an autograph manuscript memoir, containing a sketch of the writer's career, from childhood to the year 1759, three years before her accession to the throne. This document was preserved by Paul with the utmost secrecy, but a copy was obtained by his confidential associate Prince Kourakine. Many years afterwards other copies were circulated, though they were suppressed by Nicholas the First, and it was not until the Crimean War, during which the archives were removed to Moscow, that two or three individuals were again enabled to transcribe the narrative. From one of them Mr. Herzen obtained the draught he has published. Now, this statement presents no evidence whatever. No connexion is proved between the copies at St. Petersburg and the copy forwarded to Paternoster Row. But it was perhaps impossible to quote details, and, after all, the Memoir must be judged by itself. Testing it thus, we are inclined then to accept it as genuine. Certainly nothing more characteristic could have come from the pen of Catherine. It opens to us the camera-obscura of Imperialism,—it unroofs the palaces of Russia,—it portrays more vividly than any other artist could have done the imbecility of Peter the Third, and the dissimulating ambition of his wife. Receiving slaps in the face, sitting barefoot at her toilet-table to study the Russian language, dressing herself in male costume to affect fun and practise spying, rising at six in the morning to learn horsemanship, feigning illness to avoid unpleasant colloquies, or exercising herself in the airs of majesty, Catherine is invariably, though sometimes unconsciously, dreaming of a crown,—despising weakness, venerating power, pitying an Empire feebly administered. For her husband, first the Archduke then the Emperor Peter, she felt and could feel neither respect nor affection. He was a lubberly boy and a ludicrous man,—selfish, ungainly; so eccentric as to be intolerable, and despicably poor in spirit. All this the Empress is careful to bring out (perhaps with exaggerated effect) in her portrait of a husband painted at an Imperial fireside.

The Grand-Duke Peter, in his early youth, exhibited those caprices which afterwards rendered him an object of disgust and scorn. The least of his follies was to drill his two personal attendants into a body-guard, to put them through the military exercise, to promote, punish and degrade them as he fancied. While thus absorbed (in his sixteenth year) he first met Catherine, then aged fifteen, and immediately displayed his preference for her. “I kept silence and listened to him,” she says, “and thus I gained his confidence.” He had wished to have married a maid of honour, said this young lover to the little girl, “But he was reconciled to have Catherine for a wife, since his

mother wished it.” And so she learned that her destiny was to become Empress Consort of all the Russias. She does not tell us what effect this intelligence had upon her mind,—she only hints that she blushed. Thenceforward, however, except during her intervals of torturing illness, she was a most assiduous companion of Peter, who gazed at his own splendid prospects almost as an idiot blinks at the sun:—

One day the Grand-Duke came into my mother's apartment while she was writing, with a certain casket lying open by her side, and curiosity induced him to snatch at it. My mother told him not to touch it, and really he moved away in order to leave the room by another door. But as he was rolling to and fro to make me laugh, he came in contact with the cover of the casket and threw it to the ground. My mother immediately became angry, and high words passed between them. My mother declared he had upset the casket deliberately; he complained of her injustice; and both appealed to me for my testimony. I, knowing my mother's temper, was afraid of having my ears boxed if I did not take her part; but, not wishing either to tell a falsehood or to disoblige the Grand-Duke, I found myself between two fires. Nevertheless, I told my mother that I did not think he had done it intentionally.

Of course there was immediately another “scene”: Catherine burst into tears, her mother and the Grand-Duke did everything but come to blows, and an unappeasable rancour was generated between them.

Soon afterwards mother and daughter went to Moscow, where Catherine, on examining her accounts, found herself shockingly in debt. She had been obliged to buy clothes, for she had come to Russia with only three or four dresses and a dozen chemises. Besides, “the Grand-Duke cost me a good deal, for he was fond of receiving presents.” However, within a year after her arrival at the Court she was in splendid social condition, and at the Grand-Duke's seventeenth birthday was introduced to a jealous world as favourite, by receiving high compliments from the reigning Empress, who placed her, at dinner, next the throne and accustomed her to the magnificent manners of autocracy. But she professes herself delighted when escaping to her own rooms to jest and play with three young companions. Then came her marriage-day, which, she says, was to her one of unmitigated sadness; “ambition alone sustained me. I had something at the bottom of my heart—I know not what—which never allowed me to doubt that sooner or later I should become Sovereign Empress of Russia.” So she was thinking of her widowhood on her bridal morning. Even as wife of the Grand-Duke her personal conduct was under family control; her servants were chosen for her; she sometimes cried when a “grand governess” came to superintend her proceedings. Occasionally, these little crosses were atoned for by a present of a few thousand roubles for purposes of play. Gradually, however, Catherine distracted herself from the levities of the court, while her husband was transforming his entire household into a regiment, and manoeuvring them in the great salons. She began to leave off novel reading, and, passing from Madame de Sévigné to Voltaire, at length relished the Classics.—

Just at this time they announced to me the death of my father, by which I was deeply afflicted. They let me weep for eight days as much as I liked; but at the end of that time Madame Tchogloloff came to tell me that I had wept enough, and that the Empress advised me to leave off, since my father was not a king. I said it was true he had not been a king, on which she replied that it would not be becoming, on the part of an archduchess, to weep any longer for a parent who had not held high sovereign rank.

This is excellent as an illustration of courtly minds and manners. Catherine goes on to complain of her husband's grotesque amusements:—

In the country the Grand-Duke had a pack of hounds, and undertook to train the dogs himself. When he was tired of tormenting them he would begin to scrape the violin. He didn't know a note of music, but had a good ear, and made the beauty of the melody to consist in the strength and violence with which he brought out the tones of the instrument. Those who heard him, however, would very willingly have stopped their ears had they dared, for the harsh din grated on them horribly. This kind of life continued as much in the country as in town. On returning to the Summer Palace Madame Brouse, who had never ceased her Argus attention, was appeased to such a point that very often she assisted in deceiving our Tchogloloff, who had become the bugbear of everybody. She even provided the Grand-Duke with playthings, dolls, and other childish toys which he loved dearly. In the daytime they were hidden inside and under the bed. The Grand-Duke went to bed first after supper, and as soon as we were in bed, M. Brouse locked the door, and then the Grand-Duke played until one or two o'clock in the morning. Willing or unwilling, I was obliged to take a part in this interesting amusement, as was Madame Brouse also. Sometimes I laughed about it, but oftener it went beyond all limits, and became intensely troublesome. The bed was quite covered and full of dolls and playthings, sometimes heavy enough. I don't know whether Madame Tchogloloff caught scent of these nocturnal amusements, but one evening, towards midnight, she came knocking at the door of the bed-room. We did not open to her directly, because the Grand-Duke, Madame Brouse, and myself were in such a hurry to strip the bed of the toys and to hide them, for which necessity the covering served very well, and we stuffed them underneath.

Nothing seemed to satisfy the heir of an Imperial throne, all but the loftiest in Europe, unless he was engaged in these juvenile diversions. It may be imagined with what contempt Catherine learned to regard her husband, obstacle, and rival. Half-hushed utterances of her impatience mark many a page in these extraordinary Memoirs. Again and again she returns to the dog-fancies of the Grand-Duke:—

This is what we were made to suffer morning, noon, and until late at night. The Grand-Duke, with rare perseverance, had trained, as I have said, a pack of dogs; by dint of blows, and hallooing after the manner of a muleteer or a huntsman, he made them go from one end of his two rooms (for he had no more) to the other. Those dogs which showed signs of fatigue, or broke from their leashes, were severely chastised, which, of course, made them howl still more appallingly. When weary at last of this exercise, detestable to the ears and destructive to the repose of his neighbours, he would take his violin, which, as we know, he scraped infamously, and with extraordinary violence, while walking about the room. After which he would recommence the education and chastisement of the pack, which appeared to me really cruel. One day, hearing a poor dog cry terribly for a long time, I opened the door of my bed-chamber, where I was sitting, and which adjoined the one where the scene was taking place, and I saw the Grand-Duke holding up one of his dogs by the collar, while a boy, a Kalmuk by birth, whom he had, held the same dog by the tail (it was a poor little King Charles, of English breed), and the Grand-Duke, with all his strength, was beating this dog with the thick handle of a whip. I began to intercede for the poor animal, but this only caused the blows to be redoubled. Unable to support this sight, which seemed so cruel, I retired to my chamber with tears in my eyes. Generally speaking, tears and cries, instead of creating any compassion in the Grand-Duke, only made him more angry. Pity was a feeling too troublesome for his sympathies, and insupportable to his soul.

The truth of this delineation is to be admired no less than its candour. It was, at all events, a fortunate thing for Russia—a country, by the way, never mentioned in these Memoirs of Catherine the Second otherwise than as connected with the Court—that Peter the Third held no lengthened sway. Upon this theme, no doubt, the intellect and conscience of Catherine were frequently busy. As he grew older, the Grand-Duke became more and more peculiar in his habits:—he lashed his dogs and smote his fiddle-strings more ruthlessly; he read Lutheran books,—he gloated over stories of highwaymen. But in the midst of all this, it is ludicrous to find the Imperial prince, married and about to become a father, ordered by his mother to take a bath, and threatened with chastisement in the event of his refusal. The message is brought to him by a lady:—

"I'll see what she can do," he said; "I am not a child." Then Madame Tchogloloff threatened that the Empress would have him shut up in the palace. Upon this he began to cry bitterly.

His relations with the Grand-Duchess were consistent with the rest of his habits, and, with characteristic eccentricity, he was momentarily smitten by the charms of the Princess of Courland, whom Catherine depicts as scarcely less than a monster:—

One evening, on leaving the dinner-table, Madame Vladislava told me that every one was shocked at the fact of such a hunchback being preferred before me. I replied, "What is to be done!" The tears sprang to my eyes, and I went to bed. Hardly was I asleep than the Grand-Duke came to bed also. As he was drunk and did not know what he was doing, he began entertaining me with the eminent qualities of his beloved. I pretended to sleep heavily to make him hold his tongue the sooner; but after having talked still louder for a time to awaken me, and finding that I showed no sign whatever of stirring, he gave me two or three pretty good blows of his fist in the side,—rating me for my profound slumber,—then turned round and went to sleep. I wept a great deal that night, both on account of the matter itself, for the blows he had given me, and for my situation in all respects, as disagreeable as wearisome. The next day he seemed to be ashamed of what he had done. He spoke no more of the circumstance, and I pretended to forget it.

She pretended to forget it, but her memory was fatally accurate, and all these incidents converged to produce the great Court catastrophe of 1762, when the Empress Elizabeth Petramia died,—when Peter the Third, of Holstein-Gottorp, succeeded her,—when he was murdered,—and when Catherine, in fulfilment of the prophecies which had fascinated her youth, became "Sovereign Empress of Russia." Here is another anecdote of archducal married life:—

A curious accident happened to the Archduke last week, which confounded him not a little. In his room,—where he usually remained during the day, almost incessantly moving about in one way or another—he was amusing himself one afternoon by cracking an immense coachman's whip, which he had manufactured with his own hands. Slashing right and left, so that his servants had to fly from corner to corner lest they should receive his blows, he managed,—how I don't know,—to give himself a bad cut on the cheek. The wound extended across the left part of his face, and had drawn blood. He was greatly alarmed, fearing he should not be able to go out again before Easter; and that the Empress, on account of his wounded cheek, might forbid him from performing his customary devotions; and even, on learning the cause of the accident, prohibit him from using his whip. He was eager enough to come and consult me in his distress, which he never failed to do on such occasions. I saw him coming then, with his bloody cheek, and I cried, "*Mon Dieu!* what has happened to you?" Then he related the incident. Having considered a little, I said to him, "Well,

perhaps I can arrange it for you; but in the first place, go into my room, and manage so that one may see your cheek as little as possible. I will come to you as soon as I shall have got what is necessary, and I hope no one will perceive it." He went away, and I, remembering having had a fall some years ago in the garden at Peterhof, and my cheek being grazed so as to draw blood, my surgeon Gyon gave me an ointment of white lead, with which, having covered my scratch, I had no need to discontinue going out, and no one even perceived that I had the skin off my cheek,—so I sent immediately to find this ointment, and when they brought it I went to the Grand-Duke and doctored his cheek so well that he himself could see nothing of the wound.

However prompted, Catherine's demeanour was often amiable enough; she was very considerate to her husband, while he was not as yet Czar; she was kind to her young companions, and, on the whole, dutiful to her mother. But the scheme of ambition grew steadily in her mind. Her passion was to reign, to be mistress of a great realm, to command armies and councils, to negotiate with powers abroad, to encircle herself with glory. Nothing pleased her more than when complimented by the Empress upon riding as though she sat in a man's saddle. Such skill, however, appears to have been general at the Russian Court. To dress in masculine attire was a favourite amusement of princesses and duchesses; and, in 1744, the Empress herself, when her masked balls took place at Moscow, ordered all gentlemen to come clothed as women and all women as men:—

The men wore enormous hooped petticoats, with feminine bodices and skirts, and had their hair dressed in imitation of Court ladies. The women wore male garments. \* \* The only one who really looked well and natural as a man was the Empress herself. As she was very tall and slightly stout, her masculine costume suited her to perfection. She had a leg handsomer than that of any young man I have ever seen, and a foot of exquisite proportions. She danced superbly and with a singular grace in every attitude, and demeaned herself with no less ease as a man than as a woman. All eyes were fixed on her, and removed with regret, for there was nothing else so noble to gaze upon. One day, at a masked ball, I saw her dancing a minuet. When she had finished she came towards me. I took the liberty of saying it was fortunate for the ladies she was a man, for even a portrait of her as she was then would turn any one's brain. She took what I said in very good part, and replied, in a similar tone, but with all the grace conceivable, that if she were a man she would fling the apple to me. I bent down to kiss her hand for this unexpected compliment. She embraced me, and all the company were eager to know what had passed between us. I made no secret of it to M. Tchogloloff, who whispered it in the ears of two or three persons, so that, passing from mouth to mouth, it was speedily talked of by everybody.

In contrast with this scene, we have before us His Imperial Highness, Peter, at home:—

One day, when I entered the chamber of the Grand-Duke, my eye was attracted by the sight of a huge rat which he had hung, with all the accompaniments of a criminal execution, in the middle of a cabinet which he had constructed of boards. I asked him the meaning of it. He said that the rat had committed a crime demanding an extreme penalty, according to military law; that he had climbed over the ramparts of a card fortress, which stood on a table in the cabinet, and had eaten two sentinels, made of paste, who were keeping guard at the bastions; that he had judged the offender by the laws of war; that his dog had caught him; that he had been hung without delay; and that he would remain suspended for three days, as an example. I could not help breaking out into a fit of laughter at the folly of the whole thing, which displeased him exceedingly. Seeing the importance he attached to it, I excused myself on the ground of my ignorance, as a woman, of military law.

Becoming a mother, Catherine received the felicitation of her world—the Russian Court—reclining on a bed of rose-coloured velvet, embroidered with silver, and, on her recovery, indulged her caprice in laying out a little garden at Oranienbaum. Thither, she records, came her old surgeon, Gyon, who, prophet and parasite, said, "Why do that? Mark me, I predict you will give up all this sort of thing one of these days." Then followed Lamberti, a gardener, who frequently told her she would be sovereign Empress, and even, she avers, fixed the date of her accession.

It is to be regretted that the Memoirs only describe her youth. The story of Catherine as Catherine the Second, told by herself, and told as she tells the story of her earlier career, would be a wonder in literature. It may be that, anticipating its ultimate publication, she composed this narrative to heighten the historical picture of her husband's repulsive insanity, and to create somewhat of a romantic interest in her own personal life and character. However this may be, the Memoirs are singularly interesting.

*The Essentials of Philosophy.* By the Rev. G. Jamieson, M.A. (Edinburgh, Clark.)

THERE are two classes of metaphysicians, between whom a great distinction is to be drawn. The first, aware of the necessity of ending in a difficulty, value the exercise of mind which a proper approach to the final difficulty requires, and feel that to set forth truly the boundaries of knowledge and ignorance is to make an advance in knowledge. The second find a key to the difficulty, and open the secrets of all things.

Mr. Jamieson belongs to the second class. To use his own words, he has found the key of science, which fits into every lock in the grand tabernacle of knowledge. And what is this key? Let his own words answer:—"Simple as it may appear, the key referred to has been found in the doctrine that *Condition, with its form, is the measure of force; Affinity, the exciter of force; and Relation, the law or regulator of force.* This fundamental principle is believed to be explanatory of all the phenomena in the world. Its function has been applied to the physical world; and through this, not less also, to the world of mind." Having read this, we looked for *condition* in the Index; but we confess that we got so little satisfaction that we are not much inclined to produce the results. *Potentiality*, we find, is the inherent prerogative of substance; *condition* we have in some particular expression of some particular quality; and *contiguity* as the association of conditions in some particular relation. *Condition* is the key whereby potentiality is unlocked; and contiguity, as introducing a direct relation of causal elements or factors, is the door through which force shows itself as a special phenomenon or effect. So that when you unlock contiguity, the door, by turning condition, the key of the lock potentiality, there you see force.

We have a profound respect for all that we cannot understand: but we have such a conceit of ourselves that we cannot bear to be told that what we cannot understand is simple.

But may not all that precedes be the unfair selection of a wicked intention to jest at a subject which can always be turned into ridicule by any one who chooses? We shall answer this question by describing our author's speculation on light. He says that the theory of an elastic fluid begs the question. After speaking in a way which shows that he is not mathematician enough to follow the wave-theory to its results, he prescribes as his theory



of light that it "is to be described as an *indeterminate quality of matter*." "Now we ask," says Mr. Jamieson, "what characteristic does light display, which we cannot account for on the theory we have just advanced? Are we asked to account for its transmission? Our answer is ready, we say it is by affinity. . . . Given a lighted body, and a medium having a ready susceptibility for the condition of light: no sooner are they brought into contiguity than, by affinity, said quality is instantly conveyed thereto; and the rapidity with which said quality is transmitted will always be in accordance with the receptivity of the medium in question for its conditions." Is not this a charming *explanation of, accounting for, the lamplighter's mode of proceeding?* The parish gives him a lantern, and a ladder for potentiality of contiguity: up he gets, and "said quality" is at once transmitted, with a rapidity—only think of that!—in accordance with the receptivity of the medium. The transmission of light is actually made according to the manner in which it can be made, and not according to a manner in which it cannot be made! This is the discovery which is to supplant the undulatory theory: before this last theory is dismissed, a slight comparison may be attempted.

There are, no doubt, physical philosophers who use the word *undulation* much as Mr. Jamieson uses *affinity*: and who would fight for one word against the other. But the inquirer who knows what has been done in the matter, and how, does not care whether the light-producing agent be called an elastic fluid, or an indeterminate quality of matter. As a grammarian, he might take some interest in the question, but not as a naturalist, or physician, or, if we must substitute such a word, a *physicist*. All he asks is that the light-producing agent shall be confessed to have a wonderful knack of behaving *like* an elastic fluid, and this simply because it is found to do so. Starting with this hypothesis for trial, he finds that the various properties of light can be explained, to an extent which includes a majority of phenomena, and an increasing majority. He even makes his hypothesis predict phenomena: that is, having made a disposition of circumstances, he finds the results of that disposition, in the manner of showing light and colour, to happen as he had previously calculated they should happen. When will Mr. Jamieson, or anybody else, predict the result of an experiment not yet made, by affinities, indeterminate qualities, potentialities, contiguities, and absurdities?

What is very improperly called the *old philosophy* is the philosophy of all time. There never has been a period at which the darkening of counsel by words without knowledge, of which the book before us is a marked instance, has not been tolerably frequent. The darkener may follow Aristotle, or Descartes, or Newton, or Kant, or his own unguided spirit: the effect is all the same. We do not say that Mr. Jamieson has no knowledge, for he has a good deal: we do not say that he has no power, for he thinks very decidedly. But he brings us these words without *meaning* which in the passage quoted are, as we believe, mistranslated into "words without knowledge." When so respectable a character makes such an appearance as the one before us, it is our duty to expose him: it is our duty to warn those who come to his book with little previous thought, that what they will have before them is something very different both from the physics and from the metaphysics of instructed minds. Mr. Jamieson admits this himself: for all these minds are in the wrong, he tells us, and he is in the right.

We dispute this: but if we be wrong, we need not care. For if the light of all the sciences be such dense fog as we have found in 'The Essentials of Philosophy,' we can find as good a guide in the darkness of natural ignorance.

*Peasant Life in Germany.* By Miss Anna C. Johnson. (New York, Scribner; London, Low & Co.)

MALES of innocent thoughts and quiet habits, also who reverence Lindley Murray's Grammar as well as a younger Murray's Handbooks, will ere long have to appeal to some court or chamber of censorship for protection against the literature and the language of "unprotected females,"—when the same having ravaged Europe alone sit down to write for sale the story of their conquests.—Miss Anna C. Johnson (like other spinsters resolute to call herself "*we*") tells us that she started alone for Germany, in March, 1857, "upon a difficult mission," aware that she was "doing something unconventional, and might as well commit regicide,"—that when she left America she did not understand a word of German,—and that this was how she began:—

"We have dwelt a little while in many villages, instead of a long time in one, and having no house of our own, were obliged to dwell with them, night and day, and thus became initiated into their ways of thinking and living, as would be impossible in mere casual visits. Our readers will probably still wonder how we could learn all these things while the language was yet a sealed book. If they accompany us on the way, they will see that we were not only pleasantly, but *conventionally* attended—not a single mile did we go alone—spent not a day without the companionship that was both more agreeable and more profitable than that of any fashionable lady, whose silks and satins and fastidious tastes would have made her an object of aversion to the honest *Bauerfolk*, and among whom she would not have thought it possible to live a day. No lady or gentleman could accompany us upon such a tour, and only one who would write a book would make the tour herself. But we found no difficulty in obtaining at any time a young girl who could speak German and English; and a peasant girl, whose mother-tongue is the dialect of the illiterate, can better understand other dialects of the same class than one who speaks the language according to its grammatical construction. A young girl of this description could also obtain for me information which I could not obtain for myself, if I spoke every dialect, as she would immediately be admitted to their confidence. Other girls would tell her their secrets; and, being in her company, they do not distrust me."

This is commencing with "a good dash" it will be owned;—and logically symphonizes the chapters on 'Unity, Liberty, and Slavery,' 'Rise and Decay of Feudalism,' 'Military System and its Effects,' into which Miss Johnson presently flings herself with that true unconventional courage, which is nearly, she owns herself, as bad as regicide.—The time, it will be seen, allowed was plenteous,—the qualifications were rare,—the authorities of high value,—enabling our lonely stranger to fathom the peculiarities of a great country, and to discourse on cause and effect

With the air  
Of one pronouncing from the chair.

But who shall "put a girdle round" the enterprise of an Unprotected Female?—Here is the book,—and a solemn, scolding book it is. The American fancy that the old country cares for nothing so much as to depreciate her younger and superior relative never seems to have subsided in Miss Anna C. Johnson. The cry of "Marry come up!" is loud in every page. The abominations

of morals, especially among those of her own sex, which one so competent to receive testimony and to weigh evidence ferreted out,—the filthy housekeeping and domestic discomforts to which her preference of cheap lodgment introduced the Author of 'The Ironquois,' are all, she avers, referable to misgovernment, aristocracy, and ancient superstition.

The King and them extortioners is leagued, I say, sings *Mrs. Bubb* in the ballad; and in the tune of *Mrs. Bubb* is the story of Miss Anna C. Johnson's "difficult mission" sung, with the not very new "tag" of "Hail, Columbia."—We submit that the strain may have its "conventionalities" just as well as "*Kyrie*" or "*Corale*" or "*March*," or other melody, sacred or secular, of this wicked old world.

To be just, however: a word remains to be said, after the above plain-spoken protest against the vulgar and vituperative spirit in which this '*Peasant Life*' is written. Miss Anna C. Johnson is not without a certain shrewdness of observation and descriptive power. If we do not extract one or two of her pictures of wakes and fairs it is because we have seen them often in the tales of Herr Auerbach,—in the volumes on Germany by Mr. and Miss Howitt,—not to speak of our own journal, in which we have again and again published reports from eyewitnesses made on the spot.—Into the store-room, the dust-hole, the precincts calling for sanitary interference, concerning which she has matters to divulge, we must not follow her. What do men, she indignantly asks, know of such things? We leave them gladly to *Mrs. Hannah Glasse* and *Mrs. Clarissa Packard*. Only, if "the States" are so sweet, moral, and well-served, where was the need to serve up so many dirty matters for the instruction of the maids and matrons thereof?

#### OUR LIBRARY TABLE.

*The Parsees: their History, Manners, Customs, and Religion.* By Dosabhoj Framjee. (Smith, Elder & Co.)—Of all the Asiatic tribes the *Pársis* are most worthy of having the right hands of Englishmen pressed in their own in token of fellowship. They have the energy and the prudence of the Anglo-Saxon, and in commerce are not less enterprising and successful. The generosity of their rich men is proverbial, and it is a true boast that no man ever saw a *Pársi* beggar. Of their honesty and fair dealing all that need be said is that there are no Sir John Pauls, no Redpaths or Robsons among them. It is time, therefore, that the English public knew something of so worthy a race; and the volume before us supplies a sufficiently readable, popular account of them. More than this we cannot say; for the Oriental scholar will not find any new light thrown on the history, language, or manners of this curious and interesting tribe. For his history, indeed, Mr. Dosabhoj Framjee is almost entirely indebted to the '*Kissah-i Sanján*' and '*Zar-tasht Námah*,' both of which have long since been translated by Mr. Eastwick—the former in the *Journal of the Bombay Asiatic Society* for April 1842, the latter in Dr. Wilson's work, '*The Pársi Religion*.' As a specimen of the work before us we select an extract, which shows that the *Pársis* can be as courageous soldiers as they are successful merchants, and which refers to the ancestor of a *Pársi* gentleman now residing in England:—"Some notice of the services rendered by the descendants of Dorabjee Nanabhoj to the Bombay Government in its early stages is required at our hands. In 1692 a severe plague broke out in Bombay, when most of the Europeans of the place and soldiers in the garrison fell victims to the disease. Taking advantage of this unfortunate circumstance, the Seedees of Jungeera, who were then a powerful and independent people, invaded Bombay with a large force, and took possession of the island and Dungerry fort (now called Fort George). Dorabjee's son Rustom





portance and enter it in the zoological catalogue as *Gorilla gina*, the specific name being that by which the beast is known and dreaded by the natives of Gaboon. The French naturalists also concur with the American in placing the gorilla below the chimpanzee in the zoological scale, and some have lately been disposed to place both below the Hylobates or long-armed apes.

Deferring the discussion of these questions, the author proceeded to describe the external characters of the adult male gorilla as they were exhibited by the specimen preserved in spirits. He first called attention to the shortness, almost absence, of neck, due to the backward position of the junction of the head to the trunk, to the great length of the cervical spines, causing the "nape" to project beyond the "occiput," to the great size and elevation of the scapule and to the oblique rising of the clavicles from their sternal attachments to above the level of the angles of the jaw. The brain-case, low and narrow, and the lofty ridges of the skull make the cranial profile pass in almost a straight line from the occiput to the superorbital ridge, the prominence of which gives the most forbidding feature to the physiognomy of the gorilla; the thick integument overlapping that ridge forming a scowling pent-house over the eyes. The nose is more prominent than in the chimpanzee or orang-utan, not only at its lower expanded part, but at its upper half, where a slight prominence corresponds with that which the author had previously pointed out in the nasal bones. The mouth is very wide, the lips large, of uniform thickness, the upper one with a straight, as if incised margin, not showing the coloured lining membrane when the mouth is shut. The chin very short and receding, the muzzle very prominent. The eyelids with eye-lashes, the eyes wider apart than in the orang or chimpanzee; no eye-brows; but the hairy scalp continued to the superorbital ridge. The ears smaller in proportion than in man, much smaller than in the chimpanzee; but the structure of the auricle more like that of man: it was minutely described and compared. On a direct front view of the face, the ears are on the same parallel with the eyes. The teeth had been described in the author's first paper on the subject (1848, *Trans. Zool. Soc.*). The huge canines in the male give a most formidable aspect to the beast: they were not fully developed in the younger and entire specimen, now mounted. The profile of the trunk describes a slight convexity from the nape to the sacrum,—there being no indenting at the loins, which seem wanting: the thirteenth pair of ribs being close to the "labrum illi." The chest is of great capacity; the shoulders very wide across; the pectoral regions are slightly marked, and show a pair of nipples placed as in the chimpanzee and human species. The abdomen somewhat prominent, both before and at the sides. The pelvis relatively broader than in other apes. The chief deviations from the human structure were seen in the limbs, which are of great power; the upper ones prodigiously strong. The arm from below the short deltoid prominence preserves its thickness to the condyles; a uniform circumference prevails in the fore-arm; the leg increases in thickness from below the knee to the ankle: there is no "calf." These characters of the limbs are due to the general absence of those partial muscular enlargements which impart the graceful, varying curves to the outlines of the limbs in man; yet they depended, the author remarked, rather on excess, than defect, of development of the carneous as compared with the tendinous parts of the limb-muscles, which thus continue of almost the same size from their origin to their insertion; with a proportionate gain of strength to the beast. The length of the upper limbs, as compared with the trunk is not much greater than in man: they seem longer through the disproportionate shortness of the lower limbs. What the author deemed most significant of the anthropoid affinities of the gorilla, is the superior length of the arm to the fore-arm, as compared with the proportions of those parts in the chimpanzee. In that ape the humerus and ulna are of nearly equal length: in the Orangs and inferior Simies the fore-arm exceeds the arm in length.

The thumb of the gorilla reaches to beyond the first joint of the fore-finger, but it does not extend to that joint in the chimpanzee or other ape: the philosophical zoologist would discern much significance in this fact. In Man the thumb extends to beyond the middle of the first "phalanx" of the forefinger. The fore-arm in the gorilla passes into the hand with very slight contraction at the wrist, the circumference of which was fourteen inches. The hand is remarkable for the breadth, thickness, and great length of the palm; the latter due both to the length of the metacarpus and unusual extent of undivided integument between the fingers, which begin to be free only towards the end of the first phalanges. The fingers, consequently, seem short, and as if swollen, conical in shape, and tapering quickly at the ends, to the nails, which are not larger or longer than in man. The circumference of the middle finger was  $5\frac{1}{2}$  inches, the same part in man averaging  $2\frac{1}{2}$  inches. The skin covering the back of the middle phalanx, and hiding the joint between that and the last phalanx, is thick and callous, betraying the habit of the animal to apply the knuckles to the ground in occasional progression. The back of the hand is hairy as far as the divisions of the fingers: the palm naked and callous. The thumb is scarcely half so thick as the forefinger. In the hind-limbs the author began by calling attention to the first appearance in the quadrumanous series of a development of the glutei muscles causing a small buttock to project over each tuber ischii: this structure, with the expansion and concavity of the iliac bones, peculiar to the gorilla among Quadrumana, indicated that it resorted occasionally to standing and walking on the lower limbs, as a biped, with less difficulty and disadvantage than in the lower Apes. The leg is not only without that partial accumulation of the fibres of the gastrocnemii forming the "calf"; but, owing to the addition of fleshy fibres to the tendo Achillis as low as the heel, and to a like addition to tendons of muscles passing to the foot, the leg grows thicker from the knee to the ankle. The foot has a peculiar and characteristic form owing to the modifications favouring bipedal progression being superinduced upon an essentially prehensile and quadrumanous type. The heel makes a more decided backward projection than in the chimpanzee; the heel-bone is relatively thicker, deeper and more expanded at the end, and is shaped more like the human calcaneum than in any other known Ape. Although the foot is articulated to the leg with a slight inversion of the sole, it is more nearly plantigrade than in the chimpanzee or any other Ape. The "hallux" (hind-thumb or great toe), though not relatively longer, is stronger than in the chimpanzee; it stands out like a long and large thumb from the rest of the foot; its base swells below into a kind of ball; the nail is small and short. The sole of the foot expands from the heel forward to the divergence of the hallux, and here appears as if pretty equally cleft between the base of the hallux and the common base of the other four toes. These are small and slender in proportion, and their first joints are enveloped in a common tegumentary sheath. A longitudinal indent at the middle of the sole bifurcates as it advances, one division defining the ball of the hallux, the other tending toward the interspace between the second and third toes; this indent or groove bespeaks the strong and frequent action of opposition of the thumb, or inner division of the sole to the outer division terminated by the four short toes. The whole sole is wider than in man—much wider in proportion to its length,—more like a hand, but one of huge dimensions and with a portentous power of grasp. It corresponds with what the Negroes of the Gaboon narrate:—that the gorilla, letting down his hind hand from his leafy concealment, upon an unsuspecting passer-by, grasps him round the neck, draws him up with ease, and having strangled the Negro in his unrelaxing grasp, drops him a corpse! They dread the gorilla's strength and tusks much more than the lion's, and regard the huge Ape as their sole truly formidable enemy during their expeditions in quest of ivory in the trackless forests inhabited by the gorilla. Yet the gorilla is evidently, by the structure of the grinding teeth, frugivorous.

Prof. Owen next proceeded to give a minute account of the colouration and disposition of the hair in the *Troglydotes gorilla*, showing that, when alive, its coat must reflect a lighter colour than in the *Troglydotes niger*, and a different one, approaching to a dark greyish brown, some reddish and greyish hairs being blended, in different proportions at different parts, with the general dusky-coloured hairs. The adult male gorilla, in as nearly an upright position as its frame will naturally admit, measures 5 feet 6 inches from the sole to the vertex; the breadth across the shoulders is nearly 3 feet; the length of the upper limb is 3 feet 4 inches; the length of the head and trunk 3 feet 6 inches; the length of the lower limb, from the head of the femur, 2 feet 4 inches; other admeasurements were appended to the paper. The author then entered upon a discussion of the affinities and place in the natural scale of the Gorilla. At the first aspect, it strikes the observer as being a more bestial or brutish animal than the chimpanzee; all the features relating to the wielding of the strong jaws and large canines are exaggerated; there appears to be less brain,—its case is more masked by the strong intermuscular crests. But this impression is given more strongly in comparing a young chimpanzee with an old one, or a full-grown monkey of a small species with the large gorilla, orang, or chimpanzee. The difference between the adult gorilla and chimpanzee, in the above respects, is exactly of the same kind and value as the difference between young and old apes—between small and great Quadrumana. The small species of every natural group of mammals retain more of the embryonic or immature characters than the great species do; especially as relates to the size of the eyes and brain, and to the proportions of the orbits and brain-case to the jaws and teeth. The characters which, in reference to the question of proximity to man, Prof. Owen deemed of real importance to compare in the gorilla and chimpanzee were:—the "mastoid processes"; the "premaxillary portion of the upper jaw"; the "relative size of the incisors to the molars"; the form of the "orbite," and proportion of interorbital space; the "vaginal process of the tympanic bone"; and the "shape of the lower part of the auditory tube"; the "nasal bones"; the "relative length of the arm to the fore-arm"; the "relative length and strength of the thumb"; the "relative length of the upper limb to the entire animal"; the "breadth and configuration of the pelvis"; the size and shape of the heel-bone"; the "length and strength of the hallux." In all the above points of comparison, the gorilla was shown to resemble the human organization much more, and more decidedly, than does the chimpanzee.

Reverting finally to the ancient notices which might relate to the great anthropoid ape of Africa which had been described, Prof. Owen referred to his first Memoir, of February, 1848, in which was quoted (*Trans. Zool. Soc.* vol. iii. p. 418) Dr. Falconer's 'Translation of the Voyage of Hanno,' (London, 1797,) with his Dissertation vindicating the authenticity of the "Periplus." Prof. Owen had lately been favoured by the venerable Bishop Maltby—the first amongst our Greek scholars—with the following translation of the passage supposed to allude to the species in question:—"On the third day, having sailed from thence, passing the streams of fire, we came to a bay called the Horn of the South. In the recess there was an island like the first, having a lake, and in this there was another island full of wild men. But much the greater part of them were females, with hairy bodies, whom the interpreters called 'Gorillas.' But, pursuing them, we were not able to take the males; they all escaped, being able to climb the precipices, and defended themselves with pieces of rock. But three females, who bit and scratched those who led them, were not willing to follow. However, having killed them, we flayed them, and conveyed the skins to Carthage. For we did not sail any further, as provisions began to fail." This encounter indicates, therefore, the southernmost point on the west coast of Africa reached by the Carthaginian navigator.

To the inquiry by Bishop Maltby, how far the

newly-discovered great ape of Africa bore upon the question of the authenticity of the *Peripus*. Prof. Owen had replied:—"The size and form of the great ape, now called 'Gorilla,' would suggest to Hanno and his crew no other idea of its nature than that of a kind of human being; but the climbing faculty, the hairy body, and the skinning of the dead specimens, strongly suggest that they were large anthropoid apes. The fact of such apes having the closest observed resemblance to the negro, being of human stature and with hairy bodies, still existing on the west coast of Africa, renders it highly probable that such were the creatures which Hanno saw captured, and called 'Gorillai.'"

The brief observation made by Battell in West Tropical Africa, 1590, recorded in Purchas's 'Pilgrimages, or Relations of the World,' 1748, of the nature and habits of the large human-like ape which he calls 'Pongo,' more decidedly refers to the Gorilla. Other notices, as by Nieremberg and Bosman, applied by Buffon to Battell's pongo, were deemed valueless by Cuvier, who altogether rejected the conclusions of his great predecessor as to the existence of any such ape. "This name of Pongo or Boggo, given in Africa to the chimpanzee or to the mandrill, has been applied by Buffon to a pretended great species of ourang-utan, which was nothing more than the imaginary product of his combinations." After the publication of the 'Régne Animal,' the supposed species was, by the high authority of its author, banished from natural history; it has only been authentically reintroduced since the intelligent attention of Dr. Savage to the skull which he first saw at the Gaboon in 1847, and took Prof. Owen's opinion upon.

The above paper was illustrated by life-size drawings of the gorilla and chimpanzee, executed with accuracy and vigour by Mr. Joseph Wolf; also by diagrams of the skeletons of the anthropoid apes and man, by Messrs. Scharf and Exleben.

#### DRAMATIC COLLEGE.

THERE are two sides to everything, says a sage old saw, even to a plum pie. Assuredly there are two sides to the dispute with Mr. Dodd about the proposed gift of land at Langley for a Dramatic College. In one or two organs of the press—supposed to be under managerial influences—and at a public meeting on Wednesday, at the Adelphi Theatre, coarse and painful words have been freely used. Mr. Dodd is thrown from his pedestal. His magnificence is put in doubt, his charity denied, and his ostentation broadly asserted. Bad jokes are made on his name. One speaker has found out his true motive in doing what appeared at first sight, and to mere mortals, a singularly laudable and gracious act. He has property at Langley, it seems, and wishes to increase its value as building land. A writer accused him of wishing to fix his name on the new institution, as though he were the sole founder. One civil gentleman has actually discovered that after all Mr. Dodd is only a dust contractor!

After this, we are not very much astonished when we hear that the Committee have virtuously rejected Mr. Dodd's proposed gift of land. But we confess to a slight start of astonishment when we are also told that the self-made Committee had actually passed a resolution that "all communication with Mr. Dodd should cease." Naturally a reader, who has been again and again told to throw up his cap and cry "Dodd for ever!" will wish to know what fearful offence this benevolent gentleman can have committed. Very clear it is, that without Mr. Dodd no whisper of a Dramatic College would have been heard. He set the train in movement. His example woke up charitable thought in others. Perhaps the fame that returned to him unsought, for his kind provision, may have roused the envy of men with ample means to give, but in whose hearts the instinct of initiation had heretofore lain dead. Even though the profession may reject his land (in prospect, as they say, of a finer estate elsewhere—offered by the Necropolis Company!) he will be, in spite of them and of himself, their true founder. Unless, therefore, the Committee shall be able to

produce a show of very strong reasons for their peremptoriness, they will scarcely stand before the public as free from blame as the officers of a charitable institution, to which all good men must wish prosperity, ought to stand.

We premise that beyond what we learn from the correspondence between the proposed donor and the self-elected Committee, illustrated by the speeches delivered at the Adelphi Theatre, we ourselves know little of the facts. In reproducing the chief passages of this very singular correspondence, we shall confine ourselves to our simple part as reporters for the public. The reader will form his own opinion. Here is the first formal offer of the land:—

"City Wharf, New North Road, Hoxton, N.  
20th July, 1858.

"Dear Sir,—As you suggest that the time has arrived to make known to Mr. Kean and the committee, my intention to present a piece of land about five acres, in the neighbourhood of Windsor, and in one of the healthiest situations that can be selected for such a purpose, for the erection thereon of a Dramatic College for decayed actors and actresses, you will please give them distinctly to understand that the ground will be conveyed to trustees for that use or purpose only, and if applied to any other without my written consent, the same to be void, with the FURTHER CONDITION that buildings of the value of 2,000*l.* are erected thereon within two years from this date, I holding the ground until required. I give it of my own free will and pleasure, with every right and security belonging to such freehold. Allow me to take this opportunity of thanking the committee for the favour. I understand you state they have accorded me the right to nominate and present for the benefits of the college a properly qualified person for my life, with power to bequeath the same right to some other person; this I accept with great pleasure as a mark of their esteem, but in doing so stipulate that the second life shall not exercise such right until the sum of 100 guineas shall have been paid by or on his or her behalf to the trustees, for the use and benefit of the college. Still farther to show that I fully value this right, please state to the committee that I will, in addition to the land, become a donor to the extent of 100*l.* in value (as explained to you) and can only add my earnest hope that their efforts and exertions may meet with all success.—I am, dear Sir, yours faithfully,

"H. DODD."

"G. A. Macphail, Esq., Staple Inn, Holborn."

This in July. Adelphi orators talk of there being no conditions annexed to the gift. Here conditions are expressly laid. Up to the 20th of September, we hear, in this correspondence, of no disagreement. A first rumble is then heard. The Committee wish to have the land conveyed to them: Mr. Dodd reminds them of the unfulfilled conditions. Subsequently, it is found that the Law of Mortmain prevents such a conditional gift as the donor had proposed. Mr. Dodd then withdraws his condition as to the erection within two years of buildings worth two thousand pounds; but requires that the body to whom he is asked to convey his property shall be legally constituted. We quote:—

"3, Norfolk Street, Strand, London, W.C.

"20th September, 1858.

"Dear Sir,—With this day will end two calendar months since a report was read at a public meeting, which, after referring to Mr. Dodd, went on to say—'The Committee are assured by his solicitor (Mr. Macphail) that he only waits your appointment of trustees, to make an unconditional conveyance of the land.' Can there be in a deed of such a nature as that promised anything to require two months for its preparation? Will not the Executive Committee be disappointed, if the draft be not ready on Wednesday next? Will not the Provisional Committee become alarmed if, on Saturday next, we are not able to give a satisfactory reply to inquiries on the subject?—and such delays are, in my opinion, calculated to do harm.—I am, dear Sir, yours truly,

JOHN REDDISH.

"G. A. Macphail, Esq., 7, Staple Inn, Holborn."

This is the beginning of unkindness, and the reader will note that it proceeds from the Com-

mittee. Mr. Dodd's solicitor replies, as also does Mr. Dodd himself:—

"7, Staple Inn, 21st September, 1858.

"Dear Sir,—The pleasure of aiding and promoting acts of benevolence is neutralised when the courtesies and amenities which should accompany the receipt of them and give a general tone to the transaction are dropped. I would not, on any account, show your letter prompted by doubt and suspicion to the grantor, lest it should impair if not wholly destroy the grace and delight with which he makes his magnificent gift, and create a prejudice (I don't think it would) which would tell upon future benevolent intentions. If that which is intended to be given in a spirit of kindness, unalloyed by ostentation, is rudely and coarsely demanded, the charm of the gift is lost. The matter has always been and is now receiving my attention; as there has been no delay, there can be no harm done. It was only at the last meeting of the Committee that the sanction of the fourth trustee to act was obtained, that I believe was five or six weeks ago, since which I have been absent from town for a month. I have been unable to see the grantor, who was also absent until yesterday, when I saw him. The business is in course of being done.—I am, yours truly,  
GEO. ALEX. MACPHAIL.  
John Reddish, Esq., 3, Norfolk Street, Strand.

"City Wharf, New North Road, Hoxton, N.  
23rd September, 1858.

"(Dramatic College.)

"Dear Sir,—I spoke to Mr. Jewitt to-day upon this matter, and he handed me the copy conveyance sent herewith, and which he had made two months since in anticipation, and says will be sufficient for you, as for and on the part of the College, to prepare the necessary deed of covenant by which I undertake to convey the piece of land to the Trustees, UPON THEIR FULFILLING CERTAIN CONDITIONS, upon which you and I agreed, and which are explained and set forth in my letter to you of 20th July, 1858. Should you require any further information, Mr. Jewitt will give it to you on application through me.—I am, yours respectfully,

"G. A. Macphail, Esq."

"HENRY DODD."

Mr. Macphail also explains:—

"7, Staple Inn, 10th November, 1858.

"(Royal Dramatic College.)

"Dear Sir,—In reply to yours of the 9th instant, I beg to inform you that your letter of the 20th of July last was read by me to Mr. C. Kean, in the green-room of the Princess's, on the morning of the 21st of July, about half an hour before the public meeting took place. I told him that I considered it my duty, before he took the chair, to read and explain the letter to him, showing the CONDITIONS upon which the estate was to be conveyed by you. I twice subsequently read and explained the letter to the provisional committee.—Truly yours,

"H. Dodd, Esq."

GEO. ALEX. MACPHAIL."

Up to this point there is no serious breach; only such a misunderstanding or misapprehension as a little good temper, backed by earnest goodwill, might have easily removed. The reader can now peruse Mr. Cullenford's remarkable epistle:—

"Royal Dramatic College Committee-Room,  
15, Bedford Street, W.C., 10th November, 1858.

"Dear Sir,—In the belief that I was about to see established a place of comfort and repose for aged and infirm members of the profession to which I belong, I freely responded to the appeal made to me in letters which, in the early part of this year, you caused to be addressed to me, and rejoiced in finding that many of my friends were ready to assist me by liberal contributions of money, time, energy, and intelligence. We were all charmed by an intimation that a gentleman, so truly benevolent as to desire that his name should for ever be concealed, had of his own free will offered five acres of land, intimated his intention to build thereon a central hall, and had also held out a prospect of a liberal contribution towards an endowment fund. The urgency with which the gifts were pressed appeared to be the strongest possible evidence of sincerity, and hurried us into a position which has now become painful. Disagreeable as is the duty of reminding you of promises unperformed, still more disagreeable would be the neg-



lect of a duty I owe to others. Relying on statements subsequently embodied in the Report read at the Royal Princess's Theatre, on the 21st July last, in which Report it was stated that you only waited the election of trustees and evidence of a desire to provide homes for those actors and actresses who were no longer able to provide for themselves, and whose aching limbs and wearied minds had earned the reward proposed for them, to make an unconditional conveyance of the land; and, trusting to the great fortune and liberal inclination we were frequently told you possessed, we urged Mr. Webster, even before an appeal to the public, to solicit royal patronage. In doing so we were aware that it had not been the custom of the Royal Family to countenance incomplete designs, but we regarded ours as an exceptional case, and relied upon Her Majesty's well-known kindness for a favourable reply, if not for an immediate assent. You know we were not disappointed. The Report to which I have referred was prepared by a sub-committee, of which your representative, Mr. Macphail, was a member. He was present when it was agreed to, and when it was adopted by the Provisional Committee, printed copies were given to him for your use as well as for his own, some days before the meeting. Both attended, and must be taken to have given entire sanction to the Report as then read. Thus have I, as briefly as possible, referred to your promises: now let us see as to their performances. First, we find that the land, instead of being five acres, little exceeds four and a half acres. Secondly, that an intimation that you should like to present one pensioner is converted into something very like a demand that you should be absolutely entitled to do so, and that your representatives should be secured the nomination of a second on payment of 100*l*. Thirdly, you proposed to insert in the deed regulations for the future management of the College, while the scheme prepared under your own direction reserves that duty for the Council. Fourthly, though four months have elapsed, and the gift of land under the Statute of Mortmain would become void by your death within twelve months from its enrolment, the conveyance has not been made. As to the difference in the quantity of land, I will suppose that, in speaking of five acres, there was no intention that you should be understood as meaning exactly that quantity, therefore I will dismiss that subject; but I must not omit to remind you of some circumstances connected with the obtaining of resolutions in relation to the presentation of two pensioners, nor must I neglect to tell you that those presentations have been valued at a sum far exceeding the worth of your land. When the scheme 'for future consideration by the Committee' was presented, it included a suggestion that you should present one pensioner. It was then thought that any actual condition would neither be required by you nor proper for your acceptance, and that you might safely rely upon the influence generous acts were certain to produce. All reference to it was, therefore, by common consent, struck out. The scheme was then printed, with the omission, but a few hours before the general meeting was to be held. Your representative pressed upon the Committee the acceptance of two suggestions in place of the one omitted, and that, too, with a pertinacity which, under the circumstances, it was not possible to resist. Those suggestions were not, however, brought before the public meeting, and therefore the subscribers to the funds have in no way become responsible for their adoption by the Council. With respect to the three drafts of proposed deed, I am sorry to find that, notwithstanding the objections of the Executive Committee to conditions interfering with the duties intended to be left to the Council, each new draft contains new and extraordinary terms. Amongst them has been a proposal that the original deed shall be deposited in the British Museum; that one copy 'written on parchment and bound bookwise' shall be deposited with the Lord Chamberlain, that four like copies shall be deposited with other parties; that certain accounts and notices shall also be sent to the Lord Chamberlain; that papers shall be framed, glazed and suspended in theatres; that advertisements shall appear in parti-

cular papers, that a stated course of education shall be obligatory, &c. &c. Surely all these things should be left for the Council to determine upon, and could only be proper in relation to an institution to be founded and maintained entirely at your own expense. In this case you are acting with others equally well inclined to benefit the 'poor player,' and each who subscribes according to his means has an equal right to consideration. To the several matters I have mentioned I now beg your serious attention, and I shall hope to be favoured with a distinct expression of your determination under your own signature, for while there exists a doubt, no member of the Committee feels justified in seeking to add one penny to the present funds. In the event of our having to substitute other gifts for yours, the less the number of persons we have to call together the less will be our chance of future embarrassment. As there will be a Special Meeting of the Committee on Saturday next to arrive at a final decision, I shall hope it will be equally honourable to you and satisfactory to them. Further delay is out of the question. If you were now to send us a cheque for 5,000*l*. I do not think it would repay the injury delay, doubt and discussions have already occasioned. Though this letter will bear no other signature than my own, it has the entire approval of several of the most active members of the Executive Committee, and it is only because Mr. Webster is in France for a few days that the duty of writing to you has fallen on me.—I am, dear Sir, yours truly, WM. CULLENFORD, Honorary Secretary.

"Henry Dodd, Esq."

To this unfriendly explanation and remonstrance Mr. Dodd replies that his feelings are hurt, and expresses his wonder that any one should be able or willing so far to misrepresent his motives. We confess, we also have some difficulty in arriving at any serious understanding of Mr. Cullenford's letter. The letter from Mr. Dodd (July 20), written before the meeting at the Princess's Theatre—read twice, read to the Committee before the meeting, and again very deliberately to Mr. Kean before he took the chair—expressly lays down conditions. How, then, can a plain reader comprehend Mr. Cullenford's assertion, that the gift was to be made without conditions? Then, again, we seem to have the right to gather from Mr. Dodd's letter of the same 20th of July, that the Provisional Committee itself accorded to him the very right of nomination which Mr. Cullenford afterwards disputes. We infer this under correction. If our inference be just, Mr. Dodd's feeling of irritation seems natural enough.

Afterwards Mr. Dodd proposes to refer the matter in dispute to Mr. Charles Dickens, and abide his verdict. To this proposal we find no answer. Mr. Dodd then sends to the Committee a copy of a conveyance's opinion, to the effect that they are not a legally constituted body. He begs them to call a meeting of the subscribers, and obtain from them legal powers and a legal organization. They seem to consider themselves qualified to accept the trust, and refuse to stir. Why refuse? Then comes the astounding resolution to cease all correspondence with Mr. Dodd.

At this point, we confess, the case fails us altogether. The speeches at the Adelphi yield no light. Mr. Webster did not touch on the real question, and no other speaker seemed to understand it. It is quite impossible to doubt that a material part of the Committee's explanation is withheld from the public. Meanwhile, Mr. Webster appears to have his choice of a site from the London Necropolis Company—lively prospect for the poor player in his old age!

#### THE LION OF ST. MARK.

Clapham Park, Jan. 2.

It is not, perhaps, generally known that the marble lion of the Pireus, now at the Arsenal in Venice, and of which you were noticing a fine photograph by Cimetta the other day, bears an inscription in Scandinavian Runic characters; and that this noble sculpture is thus as interesting a monument of Northern archeology as it is of Grecian art.

The origin and purport of the inscription have

remained unknown until within the last few years. Many antiquaries had in vain pored over the almost obliterated letters, of which only a few traces remain clearly visible, when Prof. Rafn of Copenhagen turned his attention to the subject.

Bringing to bear upon it an unequalled experience, his patient sagacity at length was crowned with success. He spent many months and exhausted many processes in obtaining a fuller and more correct transcript of the characters than any before made; and, after a year's study, was able to announce to the Royal Society of Northern Antiquaries an almost complete interpretation of them.

The inscription is twofold, and meanders in those serpentine bands so characteristic of Runic decoration over the right and left shoulders and flanks of the lion. The left side bears the most important meaning, the right side (even less perfect than the other) merely recording the names of the engravers.

The chief inscription runs—"Hakon combined with Ulf—with Asmund and with Orn conquered this port. These men and Harold the Tall imposed (on the inhabitants of the country) large fines on account of the insurrection of the Greek people. Dalk has remained captive in the distant countries; Egil with Ragnar was fighting in Rumania and Armenia."

The inscription on the right flank reads—"Asmund engraved these runes, aided by Asgeir, Thorlief, Thord and Ivar, at the demand of Harold the Tall, although the Greeks, reflecting about the matter, forbade it."

According to Prof. Rafn's conjecture, the Harold the Tall here commemorated was that Harold, son of Sigurd (Harold Hardrada), whom Harold, son of Godwin, defeated and slew at Stamford Bridge immediately before the Battle of Hastings, and to whom the English King offered "seven feet of ground for a grave, or, since he was so tall, a few inches more."

Prof. Rafn supports this interesting conjecture by an appeal to the early history of Harold Hardrada as contained in the Sagas and elsewhere. He says—"After the battle of Stikladst, where King Olaf perished on the 31st of August 1030, Harold, his brother-in-law, saved himself from the carnage and departed, at first for Russia, and thence for Constantinople, where he arrived, in 1033, at the age of eighteen years." He there took service in the army of the Greek Emperor, became afterwards chief of the corps of Northmen in the Greek pay, and "distinguished himself by many glorious exploits of which Snorre and the Sagas make mention."

He remained in the service of Greece ten years—until 1043, after which he married a Russian princess, and returned to the kingdom of his ancestors, "where he became co-regent with Magnus the Gay, and at his death in 1047 sole sovereign."

Now, the corps of Scandinavians in the Greek service was sent about to various parts of the empire. "It was employed sometimes in Asia and on the eastern frontiers, in Iberia and against the Saracens,—sometimes in Sicily and Apulia. Detailed accounts of their campaigns in Sicily under George Maniaces during the years of Harold's service have been transmitted to us by Icelanders and Byzantines. \* \* Whenever events required it, the Northmen were called into the interior of the empire, and posted both at Constantinople and other of the great fortified towns."

During Harold's term of service an insurrection broke out in Bulgaria, excited by the rapacity of John, the minister of Michael the Paphlagonian. The revolt became general. Amongst others, the towns of the province of Nicopolis received the Bulgarian troops with open arms, and one of these towns was Athens.

"The corps of 'Veringus,' or Scandinavians," says Prof. Rafn, "was without doubt recalled from Asia and Sicily at the commencement of these troubles to resist the Bulgarians." For in 1040 the emperor sent his chosen troops (amongst which the Northmen were reckoned) "to reduce the revolted towns in the Greek part of the empire; and of these, the nearest at any rate, were probably

brought back to their duties in the same year, since the year after shows all the forces available for subduing the Bulgarians.—It is to this year 1040, therefore, that I assign the insurrection of the Greek people, of which the inscription speaks—the conquest of the Port Pireus, and the imposition of fines at the suppression of the revolt.”

In a similar fashion Prof. Rafn identifies the names of Ulfr and Ragnar with known companions of Harold's wanderings, and adds, “I presume that my interpretation of the inscription will give to the monument on which it is sculptured a new importance. It would be very interesting to know whether any remark could be discovered, dating from the Middle Ages, which might indicate the period when this marble lion still occupied its ancient place at the Pireus. I shall receive with gratitude any observation on the subject with which I may be favoured.”

He concludes his learned and elaborate report as follows:—“The interest which history will gain from this interpretation is not perhaps of much importance. \* \* \* Nevertheless, the inscription offers us some little light upon the history of the Eastern Empire of the Romans, and upon that of Greece during the eleventh century. We gain from it the knowledge of an heroic exploit of the Scandinavians, as also of a fact belonging to the youth of a distinguished king of Norway, who was, moreover, son-in-law to a Grand-duke of Russia, and whose name is attached to the history of Great Britain.”

As a Fellow of the Royal Society of Northern Antiquaries, I have received from Prof. Rafn the extremely luminous and interesting paper (printed both in French and Danish by order of the Society), from which I have condensed the previous notice.

JAMES T. KNOWLES, JUN.

#### OUR WEEKLY GOSSIP.

THE Commissioners for the Great Exhibition of 1851 have at length paid off the Government advances, and the estate at Kensington is now their own property. A sum of 120,000*l.* has been repaid in money. The piece of land, about ten acres in extent, on which the Museum and its buildings stand, is to remain in the hands of Government—by which transaction it is expected that the remainder of the debt will, with the approbation of the House of Commons, be ultimately cancelled. This transaction will leave the Commissioners free to dispose of their estate as they may find most advantageous to the public, in accordance with the terms of their commission.

A new illustrator of Shakspeare has entered the field in the person of the Lord Chief Justice of the Queen's Bench, Lord Campbell. During a recent vacation in Scotland, he turned his attention again to our great dramatic poet; and reading over his plays consecutively, he was struck by the vast number of legal phrases and allusions they contain, and by the extreme appropriateness and accuracy of their application. He began noting and remarking upon them, giving them such explanations and elucidations as his vast experience and knowledge of the law enabled him readily to furnish. He has since put them into more regular form and order, and is printing them in the shape of a familiar letter to Mr. Payne Collier,—who in his recent Biography of Shakspeare states that there are more indications in Shakspeare, that he had in some way, early in life, been connected with the legal profession, than are to be met with in all the works of contemporary dramatists put together. Lord Campbell's contribution to our small stock of information regarding the life and productions of the Poet is nearly ready for publication.

One hundred Members of Parliament have now identified themselves with the Newspaper and Periodical Press Association for obtaining the Repeal of the Paper Duties. This amount of strength, organized without fuss or noise, and in the course of a few weeks, speaks well for the cause. Nothing succeeds like success, says the French proverb. Now, an agitation that starts with 100 Vice-Presidents, each writing M.P. behind his name, must be held to have commenced its career with a very remarkable success. The rest will follow. Arrangements are in progress

for a deputation to the Government,—and it will include leading men connected with the press of Scotland and Ireland, as well as of England.

News of more Burns dinners reaches us daily. In Scotland, it would seem as if every town and village in the land meant to meet Tam O'Shanter. As regards London, the Caledonian Society appear to hold the representative gathering,—the chief illustrations of Scotch letters now residing in this country being invited, as well as a few English writers known for their love of Scotland and of Burns. At the Bristol dinner Mr. Aikin, grandson of the poet's

Loved, honoured, much-respected friend

of that name, will appropriately preside. To Mr. Aikin was addressed ‘The Cotter's Saturday Night’—an immortality in itself—and to his son, ‘The Epistle to a Young Friend.’

Capt. Burton and Speke, of the Expedition to East Africa, have succeeded, after the most trying efforts, in reaching and surveying the great lake of the interior, and are on their return to Zanzibar.

We print the following note at Mr. Collier's request, but think this controversy had better now end:—

“Maidenhead, Jan. 10.

“Nobody can be more willing than I am to accept Mr. R. G. White's explanation, and some of the readers of the *Athenæum* may perhaps bear in mind that I gave him entire credit for unintentional misrepresentation. I did not mean to say that his purpose was to produce a false impression, but merely that he had done so by these words which I copied from his introduction to ‘The Merry Wives of Windsor.’—‘It is difficult to understand how there can be any doubt, among persons competent to form an opinion, that the 4to. is not only a surreptitious text, but a mere sketch of the afterwards perfected play. Yet Mr. Collier, for instance, not only doubts, but denies.’ What does Mr. Collier ‘doubt and deny’? Clearly, according to Mr. R. G. White, that the 4to. of ‘The Merry Wives’ is a ‘surreptitious text,’ and a ‘mere sketch.’ I am adduced as the ‘instance’ of a person who maintains that the 4to. is not a ‘surreptitious text.’ And how does Mr. R. G. White follow up this statement? By words which, applying to them any ordinary mode of interpretation, seem to confirm it:—‘But although we are indebted to that learned gentleman rather for the facts than the opinions with which he has enriched Shakespearian literature, it seems as if a closer examination than he appears to have given the question must needs have brought him to an opposite conclusion.’ That is to say, that a closer examination ought to have brought me to a conclusion opposite to that at which Mr. R. G. White states I had arrived, viz., that the 4to. of ‘The Merry Wives’ was not a ‘surreptitious text.’ Such strikes me as the obvious meaning of the words, but as Mr. R. G. White distinctly states that such was not his meaning, I am quite content to take it so, and to put an end to a discussion which is of no real importance. In conclusion, I have only to request Mr. R. G. White, for whose talents I feel sincere respect, to use his own eyes as to what I have or have not written, and not to be in a hurry to discover and to assert that I am in error.

“J. PAYNE COLLIER.”

The probable Friday evening arrangements for lectures at the Royal Institution on this side of Easter comprise:—Jan. 28, W. R. Grove, Esq., ‘On the Electrical Discharge, and its Stratified Appearance in Rarefied Media,’—Feb. 4th, Prof. R. Owen, ‘On the Gorilla,’—Feb. 11th, E. B. Denison, Esq., ‘On some Architectural Questions,’—Feb. 18th, S. S. Alison, M.D., ‘On certain Auditory Phenomena,’—Feb. 25, Prof. Faraday, on a subject not yet named,—March 4th, Prof. Tyndall, ‘On the Veined Structure of Glaciers,’—March 11th, W. Odling, Esq., ‘On the Metals obtained from Lime and Magnesia; and their congeners,’—March 18th, Rev. W. Mitchell, ‘On a New Method of rendering Visible to the Eye some of the more Abstruse Problems of Crystallography hitherto considered only as Mathematical Abstractions,’—March 25th, R. A. Smith, Ph.D., ‘On the Estimation of Organic Matter in the Atmosphere,’—April 1st, N. S. Maskelyne, Esq., ‘On the Insight

hitherto obtained into the Nature of the Crystal Molecule by the Instrumentality of Light,’—April 8th, James Paget, Esq., ‘On the Chronometry of Life,’—and April 15th, Sir Charles Lyell, ‘On the Consolidation of Lava on Steep Slopes, and on the Origin of the Conical Form of Volcanos.’

The *New Zealander*, an Auckland paper, gives an account of a lecture, by Dr. Weekes, ‘On the New Coal-Field discovered near Drury, in New Zealand.’ Dr. Weekes states that he had visited the coal-fields; and from the fossils he had found, both above and below the coal, he had come to the conclusion that it belonged to the tertiary formation. The bed exists in a chain of hills, terminating in an undulating plain. The different points where the coal has been exposed are three miles asunder, and are from one to three miles from Drury, at the head of the navigation of the Manakau, and about twenty-four miles from Auckland. The seam is about sixteen feet in thickness.

A naturalist asks us to draw Mr. Reeve's attention to the fact that his ‘Elements of Conchology,’ advertised last week as “in course of completion,” have been in the same course of completion any time these past thirteen years. “The work was to be in ten parts. The first part bears date March, 1846. The tenth part is dated 1849. Since then I have received no more. Now, surely Mr. Reeve, after trifling with his public for ten years, has no right to come out with fresh advertisements of this book until the book itself is out.”

It will be interesting to learn that Easter, which will be on the 24th of April this year, last fell on that day in 1791, and will not fall on the same date again till 2011. Since the introduction of the Gregorian Almanac this has only been the case in the years 1639, 1707 and 1791. The period in which Easter can fall, reaches from the 22nd of March (earliest date) to the 25th of April (latest date), leaving thirty-five different days for the celebration of this festival. In this century Easter will fall only once (1886) on the latest date, the 25th of April.

A curious statistical return has lately been made of the supply of eggs to England from France, by which it appears that the annual value of this export to this country exceeds that of wine. Even before the odium disease the difference of value in favour of eggs amounted to 157,072 francs yearly. In 1815 there were imported into England from France 1,300,915 kilogrammes of eggs; in 1856, 9,005,753 kilogrammes; and as each kilogramme is calculated to be equal to 18 eggs, it follows that France furnishes England with nearly 200,000,000 of eggs annually.

M. Le Verrier has made an official protest against the Paris “Bureau des Longitudes,” for having, as he considers, wrongly numbered the smaller planets, starting from the 47th. The Bureau describe Aglaé as the 48th planet, Doris as the 49th, &c.; whereas, according to M. Le Verrier, the already existing order should not be disturbed,—Aglaé being the 47th, Doris 48th, and so on to the 56th planet, discovered by M. Goldschmidt, on the 9th of September, 1857. The “Bureau des Longitudes” consider that this planet was mistaken for Daphné, which they number as the 47th in their list.

The ‘Euvres Posthumes’ of Alfred de Musset have appeared in one volume, which, we hear from Paris, contains much that would have remained in the waste-paper basket during the author's lifetime. The poems ‘Un Songe d'Auguste’ and ‘Une Vision’ are among the best of the collection.

In the library of the Castle of Belem, Portugal, an autograph report has been found from the hand of Jean Nicot, Seigneur de Villemain, who in 1560 was ambassador of Francis the Second, at the court of Lisbon. In this document the Seigneur Nicot states, that a Flemish merchant has made him acquainted with a plant of a peculiarly pleasant taste. This plant was the tobacco, bearing now the Latin name of its introducer, *Herba Nicotiana*.

The sculptor Herr Gassies, of Vienna, has been entrusted by the common council of that town with the execution of the Mozart monument. The expense of the monument has been estimated at 8,000 florins.

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Prof. Jacob Grimm relates the following anecdote:—"Not long ago, a little girl of about eight years old, apparently belonging to a good family, rings at the door of Dr. Grimm, and tells the servant that she wishes to speak to the 'Herr Professor.' Thinking that the little one had to deliver a message, the servant shows her into the study of the Professor, who receives her kindly, and asks after her errand. The child looks at him with earnest eyes and says, 'Is it thou who hast written those fine Märchen?' (fairy tales)—'Yes, my dear,' answers Dr. Grimm, my brother and I have written the Haus Märchen.—'Then thou hast also written the tale of the clever little tailor, where it is said at the end, who will not believe it must pay a thaler?'—'Yes, I have written that too.'—'Well then, I do not believe it, and so I suppose I have to pay a thaler; but as I have not so much money now, I'll give thee a groschen on account, and pay the rest by-and-by.' The *savant*, as may be imagined, was not a little surprised and amused. He inquired after the name of his conscientious little reader, and took care that she reached her home safely.

THE SIXTH EXHIBITION OF THE PHOTOGRAPHIC SOCIETY is NOW OPEN, at the Gallery of the Society of British Artists, Suffolk-street, &c.; Evenings of Monday, Tuesday, and Wednesday, from 11 to 10, without any extra charge, 2s.; Area, 2s.; every day, 1s.

MR. ALBERT SMITH'S CHINA is OPEN every Evening (including Saturday) at Eight, and Tuesday, Thursday, and Saturday Afternoon at Three o'clock—Stalls, numbered and reserved, which can be taken in advance from the Plan at the Egyptian Hall; every day from 11 to 4, without any extra charge, 2s.; Area, 2s.; every day, 1s.

BARNUM AGAIN.—ST. JAMES'S HALL, THURSDAY, January 30.—FOURTH TIME.—Hundreds of persons having been unable to procure places for their entertainment on Friday last, Mr. P. T. BARNUM is constrained to announce for the Fourth time his Address upon the ART OF MAKING MONEY, and an original definition of HUMBUG, with Anecdotes, Experiences, and Pictorial Illustrations. To prevent disappointment in obtaining places (which may be secured without extra charge), the public are respectfully advised to secure their Tickets in advance.

OPINIONS OF THE PRESS.  
"We are bound to admit Mr. Barnum is one of the most entertaining lecturers that ever addressed an audience on a theme universally intelligible."—*Times*, December 30.  
"Mr. Barnum's lecture contains much sound sense and true philosophy. It glides smoothly to its end, imparting as it goes much that is pleasurable, and much that is profitable."—*The Press*, January 8.

Similar encomiums have appeared in all the daily, and most of the weekly, papers. Three thousand One Hundred and Eleven Persons were present at Mr. Barnum's Address on the 6th January, a large portion of whom were ladies.

Open at Seven, commence at Eight. Carriages for a Quarter to Ten—Stalls, 2s.; Balcony, 2s.; Gallery of Hall and Gallery, 1s. Tickets at Chappell's, Mitchell's, Cramer & Beale's, Jullien's, Keith's, 45, Chesapeake, and at the Hall.

ROYAL POLYTECHNIC INSTITUTION.—Patron, H.R. HIGHNESS THE PRINCE CONSORT.—IMPORTANT NOTICE: the ITALIAN SALAMANDER. LECTURE ON CHEMICALLY PREPARED FIRE RESISTING MATERIALS, by Mr. E. V. GARDNER, Professor of Chemistry, PRACTICALLY ILLUSTRATED by Signor BUONO CORE, who will WALK in the MIDDLE OF FIRES, prepared in his Patented Prepared Dress.—Lecture on MOULÉ'S PATENT PHOTOGENIC LIGHT.—Lectures on the PHILOSOPHY OF JUVENILE AMUSEMENTS, by Mr. KING.—CHILDE'S HIGHLY SUCCESSFUL PHANTASMOGRAPHIA, most interesting to the Juveniles. LECTURES BY LENOX HORNE, Esq., on the HUMOROUS MELODIES OF OLD ENGLAND.—HARP PERFORMANCE, by FREDERICK CHURCHILL, of the ST. GEORGES CHORUS of Twenty Voices, every Wednesday Evening. MADRIGALS, PART SONGS, &c.—NEW DISSOLVING VIEWS, illustrating the LIFE and EXPLOITS of DON QUIXOTE.—THE NEXT DISTRIBUTION, amongst the Juveniles, of the GIFTS from the WHEEL OF FORTUNATE, will TAKE PLACE ON WEDNESDAY, the 19th inst., Morning and Evening.

R. L. LONGBOTTOM, Esq. Managing Director.  
Dr. KAHN'S ANATOMICAL MUSEUM, 3, Titchbourne Street, opposite the Haymarket, Open Daily (for Gentlemen only).—Lectures at Three, Eight, and Eight o'clock, on important and interesting topics in connexion with Anatomy, Physiology, and Pathology (vide Programmes). Admission, 1s. Dr. Kahn's 'Nine Lectures on the Philosophy of Marriage, &c.' sent post free, direct from the Author, on the receipt of twelve stamps.

## SCIENCE

*Tobacco and its Adulterations.* By Henry P. Prescott. (Van Voorst.)

This is no light book to be discussed, in an indolent manner, with a pipe of the "fragrant weed." It is not written for smokers, but for men in earnest about the study of tobacco. It carries a question of revenue in it,—and the aim of its pages is to make the revenue officer acquainted with the tricks of trade, by which he is likely to be deceived. It has been found that the leaves of rhubarb, dock, burdock, beech, plantain, oak, and elm, with other unsavoury compounds, are mixed with our tobacco. This is unpleasant enough for the smoker to know; but it is money to the National Exchequer.

Hitherto, the revenue officer has trusted to chemical analysis to discover the adulterations of tobacco; but Chemistry wholly fails to detect the substances we have mentioned. It is only by the aid of botanical knowledge, and this of a very special kind, with the assistance of the microscope into the bargain, that we can hope to carry on the investigation with any success. It is not with large or very visible masses of matter that the investigator has to deal; but with minute portions, torn and jagged, in the preparation of tobacco for smoking, more especially in pipes.

Under these circumstances, Mr. Prescott has felt it necessary to enter minutely into the structure of plants, especially of those portions which are most frequently used in adulteration. For this reason, he gives chapters on the form and venation of leaves, on the structure of vegetable cells, and of the way in which they combine to form roots, stems and other organs. The author has not done this in a perfunctory manner, merely copying what others have written, but has laboured with his own hands at the microscope, and given the result of his inquiries. There is no botanist but will read with interest his remarks on the external structure of leaves. These organs are frequently covered with minute hairs, which, to a casual observer, look all alike; but on a minute examination with the microscope they are found to present differences so decided that the kind of leaf to which they belong can be clearly indicated. It is in this way that the minute fragments of leaves may be made to tell the story of their origin by the aid of the microscope. The hairs of the leaves of a large number of plants have been thus investigated by Mr. Prescott,—and he has given a series of accurate and well-executed illustrations of these interesting organs. It is this part of his work that will interest the botanist, and cannot fail to draw attention to the hairs of plants as a means of making out their specific distinctions. In this part of his subject the author has not confined himself to the examination of the leaves of plants known to be commonly used in the adulteration of tobacco,—but has included a large series of other plants for the purpose of illustration.

The general presence of starch in plants, and the definite forms which its granules assume in different plants, afford Mr. Prescott another opportunity of entering on the general subject of this secretion in plants. He has given several illustrations of the different kinds of starch, and contrasted them with the starch granules of tobacco. Researches such as these can only be conducted by the aid of a good microscope,—and a chapter is added on the construction and management of this instrument, with directions for examining vegetable tissues by its aid. This part of the work is very well done; and will materially aid the beginner in the use of the microscope.

The work concludes with a chapter on the history, use, cultivation, and manufacture of tobacco, in which an account is given of the methods of preparing the various forms of tobacco which are used in the manufacture of tobacco, cigars and snuff. This book will be found a really valuable guide to those who have an interest in the examination of tobacco,—and will aid also in the investigation of other vegetable products where the microscope is employed.

*A Handbook of Chemical Analysis.* By F. T. Conington, M.A. (Longman & Co.)—Some of the younger chemists seem to think the time has come to declare openly war against the old system of chemical notation prevalent in this country, and

to maintain the claims of that system known as the "Unitary Notation." The extent of change involved in this system, we are told by Mr. Conington, "consists mainly in doubling the atomic weights of ten of the elementary bodies, viz. oxygen, sulphur, selenium, tellurium, carbon, boron, silicon, tantalum, titanium, and tin." Those who are acquainted with Chemistry will see at a glance the enormous number of compounds which are thus affected. Water, which under the old system was regarded as a compound of one of hydrogen and one of oxygen, is now regarded as having two of hydrogen and one of oxygen. Its atomic number is 18 instead of 9. Nitric acid, whose formula is written  $\text{NO}^3\text{H}$ , is to be  $\text{NO}^2\text{H}$ . The theory of the constitution of salts is also changed. The acid of the salt is to be regarded as uniting directly with the metal, and not with its oxide, according to the old system,—the oxygen of the oxide being referred to the acid. Thus, nitrate of silver on the old system was written  $\text{NO}^3+\text{AgO}$ ; but, according to the new system, the metal takes the place of the hydrogen in the acid, and it is expressed  $\text{NO}^2\text{Ag}$ . Although this system has not received the sanction of some of the better-known chemists of this country, there is evidently a rising school amongst us, who are determined to pursue this plan. Dr. Odling, lecturer on Chemistry at Guy's Hospital, already favourably known by his translation of Laurent's work for the Cavendish Society, has promised a 'Handbook of Chemistry' adapted to the new system. Prof. Brodie, of Oxford, and Prof. Williamson, of University College, London, both teach it in their classes, and it is even more commonly adopted on the Continent than in this country. Like all new systems and theories, it must for a little time produce confusion, should it be even ultimately everywhere adopted. Mr. Conington's book is founded on an excellent German manual, by Dr. Will,—and for those who wish to work upon the new system we do not know a better manual. The work is accompanied by a series of tables for qualitative analysis, bound up separately for use in the laboratory.

*A Manual of Qualitative Chemical Analysis.* By A. Beauchamp Northcote and Arthur H. Church. (Van Voorst.)—It is a fact not unworthy of note that we should be called upon to notice within a short time two works on Chemistry by gentlemen members of the University of Oxford. Rumour has loudly proclaimed that a re-action has set in at our senior University in favour of the Natural Sciences,—and the noble Museum now in course of erection there, and the issue of such works as these, confirm the report. Slowly, silently and surely, a change is coming over the whole spirit of Oxford studies; and she bids fair to be the first to realize the true ideal of a University in this country. It is perhaps fit and proper, if Oxford is to teach Chemistry, that it should teach it from the latest point of view; and in Messrs. Northcote and Church's 'Manual,' as well as that by Mr. Conington, we have the system and notation of Gerhardt adopted. Whilst aiming to introduce the unitary system of notation, the authors of this work have spared no pains to bring the whole of the analytical portion of the work up to the present time. The laboratory student will find this 'Manual' an invaluable guide in his operations; whilst those who are yet unacquainted with the unitary system will find here the results of its practical application in the details of analysis.

## SOCIETIES.

GEOGRAPHICAL.—Jan. 10.—Sir Roderick I. Murchison, President, in the chair.—Sir H. P. Willoughby, Bart., M.P., Com. R. B. Creyke, R.N., Lieut. H. Lamb, I.N., Rev. W. G. Clark, T. H. Alagar, E. H. Bramah, J. Brand, W. Brown, F. S. Gosling, V. Labrow, D. Larnach, P. Leslie, W. D. Lowe, J. Miland, M. H. Pasteur, and C. Ratcliffe were elected Fellows.—The papers read were: 'Notes on the Zambesi Expedition,' from the journal of Thomas Baines, Esq.—'Account of the Lake Yojoa or Taulebé in Honduras, Central America,' by E. G. Squier, Esq., of the United States.

**GEOLOGICAL.**—Jan. 7.—Prof. J. Phillips, President, in the chair.—J. F. Josephson, C. F. Humbert, and J. Ford, Esqs., were elected.—The following communications were read:—'On Fossil Plants from the Devonian Rocks of Gaspé, Canada,' by Dr. J. W. Dawson.—'On some Points in Chemical Geology,' by T. S. Hunt, Esq., of the Geological Commission of Canada.—A collection of the so-called "Kelpies' Feet" from the micaceous flagstones of North Britain, from the Museum of Practical Geology and the Society's Museum, were exhibited.

**ASIATIC.**—Jan. 8.—Col. Sykes, M.P., President, in the chair.—The Secretary read a letter from Sir John Bowring, dated at Hong Kong, inclosing the fac-simile of the engraving on a large stone tablet, belonging to a Buddhist temple at Canton, bearing an inscription in Chinese; a translation of which, by Mr. J. Gibson, was also forwarded.—Prof. Wilson commenced the reading of a paper on Hienon Thsang's 'Mémoires sur les Contrées Occidentales,' recently translated from the Chinese by M. Julien.

**ZOOLOGICAL.**—Jan. 11.—Dr. Gray, V.P., in the chair.—Prof. Owen communicated a description of the external character of the Male Gorilla (*Troglodytes gorilla*), of which a specimen, transmitted in spirits from the Gaboon, west coast of Africa, is now preserved, stuffed, together with the skeleton of an old male, in the British Museum. This lecture appears in another column, from Prof. Owen's own abstract.—Mr. Gould exhibited a drawing of a pheasant, which he considered was identical with that lately described by Mr. Blyth under the name of *Diardigallus fasciolatus*.—Mr. Gould read an extract from a letter received from Dr. Bennett, stating that the ungulated goose had been domesticated in Sydney, having been hatched by a common hen.—Dr. Gray read a notice of *Notopteris*, a new genus of Pteropine Bat, from Viti Island.—He also read a notice of a new genus of Lophobranchiate Fish from West Australia, and he also read a paper containing a description of the adult state of *Volva mamilla*.—The Secretary read a paper, by Dr. Bennett, containing 'Notes on the Mooruk, *Casuarina Bennettii*,' a male and female of which Dr. Bennett intended to ship from Sydney about February as a donation to the Society.

#### MEETINGS FOR THE ENSUING WEEK.

- TUES.** Institution of Civil Engineers, 8.  
Statistical, 8.—'On the Statistical Evidence of the Results of Competition for Whole Fields of Service,' by Mr. Chadwick.
- WED.** Royal Society of Literature, 4.  
British Meteorological, 7.—General and Council.  
Geological, 8.—'On the Gold-Digging at Ballarat,' by Mr. Rosales, communicated by Mr. Smith.—'On a New Species of *Cephalaspis* from the Old Red Sandstone near Ludlow,' by Mr. Huxley, communicated by Prof. Huxley.
- SOCIETY OF ARTS, 8.**  
Ethnological, 8.—'On the Popular Poetry of the Maori,' by Mr. Baker, of Auckland, New Zealand.
- THURS.** Society of Antiquaries, 8.  
Linnean, 8.—'On *Tomopteris oniciformis*,' by Dr. Carpenter.—'On some New Forms of Entozoa,' by Dr. Cobbold.
- ROYAL ACADEMY, 8.**—'Architecture,' by Prof. Scott.  
Royal, 8.—'Second Note on Ozone,' by Dr. Andrews.—'Ice Observations,' by Dr. Walker.—'Inquiries into the Phenomena of Respiration,' by Dr. Smith.—'On the Power of Anæsthetics to conduct Heat,' by Messrs. Calvert and Johnson.
- SAT.** Asiatic, 2.

#### FINE ARTS

##### PHOTOGRAPHIC SOCIETY.

THE sixth Annual Exhibition of these children of the sun, who, like the old Italian dial, "count only the sunny hours," is now open in the Suffolk Street Gallery.

Photography is (there can be no denying it) another wing added to the great palace of Art. Perhaps, in comparison with Raphael chapel and Ostade kitchens, a wing of mere workshops and tool-rooms, but still they make the old house larger and more luxurious, they lengthen the vistas and enrich the old family, so we are glad to see them, and long every year to walk over the "improvements." Except in size, we see no particular advance this year in the new art: the tent stakes remain in the same holes, water and cloud with all their fugitive beauties are still as unfixed and chameleon-like as ever, and promise for some time at least to be to the hooded men what quicksilver was to the

alchemists, the unchainable and truant spirit that tempted them by apparently listening to their spells and yet refusing to own their power. This year, it is true, the photographs in these rooms almost entirely English, are sharp as if drawn with a knife-point, and yet full of dark cavernous depths and brooding filmy shadows; still it is in size and breadth that their special originality consists. The portraits are mellow, broad; and the genre pictures original and clever as ever, with the usual defects and limitations, arising chiefly from the obstinate fact that while the sun-machine has eyes keen as an angel's, a hand swift, sure and fluent, it has no soul, no heart and no intellect. Indeed, after all, it can but copy,—create it never can: set it down before a sunbeam, a breaking wave, or a harlequin of shadows, give it a thatched roof combed down straight like a countryman's hair, darkness cut in sunder by light as with a golden knife-blade; bind it over like a Cinderella to copy the grit and burr of sandstone or the twist and streak of hornblende, and it will do it,—but to shape out an ideal purity, nobleness or bravery, that it will do—never. It is at best an angel copier; a god-like machine of which light and sunshine is the animating Promethean fire. Put it higher, and you degrade Art to the worshipper of a machine.

First and foremost in this Exhibition for grand and perfect copies stand Messrs. Caldesi & Montecchi and Thurston Thompson's studies from Raphael's *Cartoons* (No. 233, &c. &c.) They consist of groups and single heads, and at once supersede all future copying of great pictures by hand. Henceforth the *Cartoons* are everybody's cartoons. These photographs are all but as valuable as the originals. You can see even the pleats in the paper, the great wave lines, the flower-stalk curves of grace, the beauty as of the bent rose or the wind-tossed lily are here; and, come fire or sword to the long corridor at Hampton, the *Cartoons* are now safe and sown over the world for ever. Great works of Art are now, when once photographed, imperishable, and must last while the world lasts. If these could have been done a century ago we should not have to lament so much the bleaching and erasure of Time, whose delight is to cancel and line out man's work.

Though mellowed by the dimness of Eastern interiors, nothing can surpass Mr. Roger Fenton's Eastern characters, which convince us that we want new Arabian Nights, and some Eastern painting newer and nearer our own day. The *Nubian Water-Carrier* (608) is the serf-like, patient woman of the old servile type, with the talisman on her bare breast, and the huge jar poised on her head, as if she was one of the Caryatides that Athenian sculptors used to poise up their roofages. In the *Name of the Prophet, Aims* (617), the Turk's look of impatient, hard contempt is caught by a wonderful flying shot; and in the *Egyptian Dancing Girl* (621), the bayadere is a beautiful example of voluptuous, tranquil beauty, as she stands with the row of dangling gold coins round her brow, and the flower-like castanets pendent from her lithe fingers. The mouth and eyes are of the tenderness and most siren-like grace; yet, for muscular expression, we prefer not the stolid, slow-kindling admiration and enthrallment of the Turkish listener so much as the faces of the *Musicians* (606), with the curious spit and steppan instrument and the double flute. The matting, the lozenge water-jar, the brushes, and other stray litter of the room, are especially Eastern, and heighten the effect.—Dr. Diamond's *Illustrations of Mental Disease* (597) have not merely a photographic, but a scientific, value: observe the rapt, praying beldam, with the loose whiff of hair and the strained insane hunger in her fixed yet purposeless eyes, and the sullen watchfulness of the hag who has drunk herself mad. These photographs of the Doctor's should be used to illustrate some great work on mental disease, for they show all the diagnosis of different stages of mental disorder, and are of great value.—Mr. Gutch's *Geological Illustrations* (199), though not so pure and simple as photographs, have also their scientific value, and would pleasantly adorn a sound educational book on Geology. His serpentine arch near the

Lizard, and his cave-worn, scarred, and scooped-out Cornish granite-rocks that the Land's End sea has bowled against for so many centuries, are well marked, and good examples of their kind.—The Messrs. Bisson, whose views of the Louvre are so gigantic and highly finished, exhibit a *Swiss View* (202)—we suppose of Sion and the valley under the Simplon. The water threads it in silver lines,—the castle towers are small as bodkin-cases,—the houses no bigger than nut-shells; yet you can pick out your special window at your inn, almost count the stones that mosaic the steeple of the valley church,—almost estimate what repairs are wanted to the roof of the second house to the right. Beyond, the mountains slope down in slanting walls of softly-tinted, hazy, shadow, soft and thin as the greys under a wild dove's wing. Mr. W. Hamilton Crake contributes some strong and vigorously-shadowed Indian scenes, with figured pagodas, rock temples, and columned palm-trees; specially interesting to us now, though they do look red as with the bloody sunset of a battle day. Of these, we must mention the *Seven Pagodas* (212), the *Palmirah Palms* and *Prickly Pear* (219), and the *Madras Railway-Station* (185), the high pillars of which are black and white with sunshine and its negation.—Messrs. Trudetti's *Village Scenes* (191, 200) are interesting, but rather dim and confused, perhaps from being taken from real life, and not from studio models; if so, the fault is venial. The *Young Fisher-Boys* (191) are well chosen, with their thin, wiry legs and fish-pole standards.—Mr. Frith's *Cairo* (553) we have elsewhere noticed, with its miles of houses, its great rampart of dust-heaps, and distant Pyramids small as ant-hills. His mosques, and pyramids, and Eastern streets leave nothing but colour to be desired. The *Mosque, Cairo* (557), has a peculiar fineness of touch and tone about it; the arabesque work, too, has a special relief,—and if the finger says it is not raised, we are inclined even then to trust our eye and disbelieve our finger. The shingly pyramids, that seem scaling and sloughing with time, are only surpassed by the sanctity of tone and distance, about the *Mount Horeb* (550), every buttress and combing of which must have been associated with long years of Jewish camp life.—Mr. Morris Moore's photograph of his picture of *Apollo and Marsyas* (545) has interest, though the picture is rather a bald one, graceful and godlike as Apollo is.—Why is the photographer's name suppressed!

In still-life, for Ostade goldenness and soft breadth, we must praise Mr. Sherlock (378), who has a manner,—though he does think through a machine—as strong and peculiar as if his name were Mieris or Gerard Dow. His spades have a reflective dignity quite *Æsopian*; his hares dangle from the wall with a poetry in their dependence; his potatoes are epical, and his cabbages have a greater charm in their crinkles and curlings than duller men's flowers. Photography will, we hope, in time entirely destroy all necessity of men wasting their time in painting still-life. Only Dutchmen will think it well now to spend their lives on glittering steppans. Mr. Chloponin's Russian studies are most valuable, though rather fine and finished than broad or Titianesque like Mr. Watkinson's gems. His *Paragoff* (357), the Russian surgeon, is blunt and sagacious; his *Russian Carpenter* (361) wild and original; his *Russian Monk* (355), with the sort of helmet cowl, startling and suggestive. The *Mingrelia Prince* (349) in the lambswool cap is national and characteristic.

In Architecture Mr. Fenton ranks quite first as a "New Master," sometimes broad and crumbly as Prout's ripe Stilton, old and mildewy; sometimes fine and graduated as Turner. One of his finest works here is the nave of *Salisbury Cathedral* (582), with the sunshine in arches on the wall and in sister arches of light on the pavement. At the far end twinkles the painted window with its amaranthine bloom of saints turned to flowers, or rather of victorious saints heaped by the angels with the blossoms of heaven. His *Wolsey's Gate, Ipswich* (622) is rich in tone and impasto; the bricks seem really thick and crusted. For massive breadth Mr. Crutenden's *Norman Staircase, Canterbury* (112) is especially good, and a fine example of our early style it is.

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Mr. Bedford's *Views of Tintern* (118) are choice, but scarcely equal to his *Ruglan Castle* (99), which has darkness the eye can traverse, and bushes of ivy wrought in a way that would drive weak men to split their palettes and light their fire with them, to smear themselves with their colours like Red Indians, and then to rush frantically and drown themselves in the fountain basins opposite the Academy, denouncing the Forty and cursing the sun and its Art-children. The usual Dutch fisherman, smacking strongly of the veteran model, re-appears pleasantly in Messrs. Deleferier & Beer's *Forty Winks and One Wink* (83),—the rogue's leering mouth and screwed-up eye as he fills himself a canker of Schiedam out of the square, high-shouldered bottle, has humour, which is something; nor is their *Arabs entertaining a Turk* (81) unentertaining. Mr. R. Howlett's *Views at Rouen* (158) are like so much carved ivory, sharp and delicately wrought as Orcagna's tabernacle work. For fretted Gothic, scaled and frosted by time, Mr. B. B. Turner's *Gates and Chapels at Canterbury* (207, &c.) much demand notice. *The Old Woman* (275), by Messrs. Truefitt, is humorous from her quaint, twisted mouth and general gnarly look. As for Mr. Cade's *Machinery* (383), it is what might be expected, lucid, clear and accurate. The best of Mr. Reijlander's ingenious and ambitious groups of actors and demonstrative models is his *Well* (154), a picture that Wilkie and Webster might both have worked from. It is a sour, old school-master nibbling his pen, and listening with judicial severity to the prisoners at the bar, two Blue-Coat boys, who are in the pain and travail of inventing an excuse, that evidently, good or not, will not stop the inevitable cane. Dr. Holden's best work is the curious, striped *Old Inn at Ludlow* (496). Mr. Bingham sends numerous copies after Paul DelaRoche: the majestic *Herodiade* (144), for example, and the tearful *Cenci* (115), grander, more imaginative, but not more tender and sad than Mr. Robinson's *Fading Away* (18), a plain but intellectual girl in the last stage of consumption. His *Little Red Riding Hood* (19) is ingenious, but timid, and wants a little archaism to throw it back into fairy-land. The studies of clouds and breaking waves are not remarkable this year, but the natural note-takings are quite Tennysonian in their union of freshness and truth and polish.—side Mr. J. H. Morgan's *Wheat Field* (114) and his *Oryan Boy*, (28) arch and gay as those exiles who, with sad hearts, play merry music to angry and unwilling people, can be when our thick sun shines out and our binding frost melts into violets at the first chatter of the little black crescent swallow. Mr. DelaMotte's *Crystal Palace* (169) is successful, but necessarily broken and entangled. In conclusion, we must draw attention to the admirable frame of portraits by Dr. Diamond, entitled *Recollections of "Our Club"* (348). The well-known faces are caught in their best moments and in their pleasantest and cleverest angles. Everyone seems saying his wittiest say, and thinking his acutest thought. Mr. Maxwell Lyte's *Pyrenean Fievers* (629, &c.) should not go unnoticed. Mr. Paul Pretsch figures this year as a rising contributor.

We think it would be a great improvement to the Photographic Catalogue if to each exhibitor's name, as in the Academy, were appended the numbers of all his works, as many people go to trace out styles or to see the deeds of special favourites, and have no time to hunt for them through the thick covert of three large rooms.

**FINE-ART GOSSIP.**—A gathering of the members of the Photographic Society and their friends will take place on Thursday evening next, January 20, in the rooms at Suffolk Street. Every gentleman invited to this *soirée* is expected to bring a lady on his arm.

Wilkie has been a perfect incubus to Scottish Art. Our hardy Lowland painters, staunch admirers of the tangible certainty of achieved success, and great distrusters of mere aspiration, do little now but aim at reproductions of the pictures of that great artist, who now sleeps in Spanish seas. Mr. Burr's picture of 'The Politicians,' engraved in line by Mr. H. Lemon for the Association for

the Promotion of the Fine Arts in Scotland, is an eminent case in point, being no bad specimen of its timid and imitative class, with a dash of Webster's school-boy superadded. This school of painters aims at the affections, and try and interest you in clean, smart cottages, where all the boys are tidy, all the maidens pretty, all the old men pious and venerable. Of ale and tobacco they have never heard,—of wife-beating, infant gin-drinking, and brutal clownishness, they know nothing. They do not think strongly or express themselves earnestly, but they amuse you with nurseries full of clean-faced, glossy-headed urchins, who look the very Ganymedes and Ascaniuses of boyhood. Mr. Burr shows us a band of children playing together (perhaps on a wet day) in a cottage room, where their elders have left them alone—gone to work, we suppose,—and children, being all apes and actors of larger humanity, are playing at reading the paper, which has been left on the table by the grandfather. The eldest, a chubby, sturdy boy, is seated in the great chair, which is drawn up to the table. On the floor lie the usual white-veined cannon-ball of a cabbage and a broken dish, suggestive of recent mischief. The urchin wears his grandfather's loose gown and spectacles, perfect windows before his small laughing eyes. The other children watch him with admiration and approval, and are also making pretence to read the paper, though it is upside down—type of those wise *quidnuncs* who, if political intelligence has a meaning, generally contrive to twist that meaning into nonsense. At the door is an old woman trying to enter to stop this child's parliament and mock rebellious transposition of ages,—but a hardy little piquet, prepared for her entrance, is vigorously pushing, head down and chubby legs firm planted, to keep out the dethroned intruder. Youth personating age is always a pretty mockery, fit for the Wilkie school of painters, dull and commonplace as is the school. The clock at half-past twelve shows that the old grandfather will soon be in to dinner and break up this assembly. Mr. Burr, though pleasant and successful in this quiet, unpretending picture, does not seem to see that the faces of children are subject to quite as subtle and interfusing changes of expression as those of men. Indeed, they are still more difficult to fix,—just as the luminous greys of a pearl are more difficult to paint than the living flame of a ruby.

The Bristol and West of England Union present their subscribers with a fine line-engraving of Sir Edwin Landseer's picture of 'The Shepherd's Bible,' engraved by Mr. Thomas Landseer. The picture is engraved with a masterly sweeping power, and has all the animal vigour and sentiment of the great painter about it. The dog that has its feet upon the slab of heather-girt rock has a thousand times more fire and soul in its eye than half the people you daily meet. As for the black dog with the white tuft on the neck, its eye beams with thoughtful and philosophic contentment. It has an expression many men might envy, for there is happiness and fidelity and courage all beaming there in that brown pool of the orbit. The curl of the rolled-up body is as true and luxurious as is the like readiness, the spring and elasticity of his watchful companion, who has his strong foot thrust out to guard the heavy-clasped Bible and the thick wool bonnet his master has left to his care while he goes to bathe, or fish, or to look for the missing lamb the eagles may have taken as titling of the flock. In quality of line and texture this engraving is admirable,—the brown dog's hair is so crisp and tufted, so close on the ears, so soft and curly under the throat, so sleek and compact and woven on the flank, so bushy and flowing on the tail. As for the black dog, there it is, sably and fur-like, short in places as velvet. The heather is scarcely strong and wiry enough in the stalk, nor tufted enough about the fronds,—the flower is shirked, and the whole foreground is, in fact, weakened and enfeebled to give the dogs prominence. Surely a well-engraved dog would stand out from well-engraved foreground.

We have received a photograph of a picture of Westminster Abbey Chapel, north of the choir, painted by Turner, and purchased by Mr. J. Dillon at a recent sale of Lord Northwood's. It is inscribed. The picture is remarkable, apart from

its general and transcendent beauty, for being the one in which the ambitious artist has introduced a tombstone, inscribed 'William Turner, natus 1775.' If this date be correct, according to that enthusiastic collector Mr. Dillon, Turner must have exhibited his first picture, 'Dover Castle,' in 1787 when he was only twelve years old. Thirteen years after he was Associate, and in two years more R.A. Had ever artist such a career,—if we glance back at his historical, pastoral, mountain, marine and architectural works? Though the contemplative figure in the Westminster Abbey is at least 50 feet high, still this is a grand picture, full of subtle harmonies and a vast gamut of poetic changes. Here was a mind vast and sublime as the building it portrayed. Through the dark palm-tree branching of stoney arches and massy vaulting,—through the long defile of stone honeycombed out into cells and hives of beauty, different as notes of music differ, and like those notes, uniting into one grand diapason of an eternal anthem,—we look to the broad cross-light that shows us more arches and long avenues of vaulting glorified by sunshine, looking spiritual, soft and visionary beside the great cumbersome stonework of the chantry tombs. In front of us runs a dark flood of shadow, which wraps too the left-hand shaft of wall that rises, huge, stoney and threatening. This great stone religious world, this temple of the Gothic faith, assumes in Turner's work an historic character, and seems ready to be peopled by long coronation processions, great men's funeral crowds and the gay train that follow royal bridegrooms to the altar.

#### MUSIC AND THE DRAMA

**ST. MARTIN'S HALL.**—Haydn's CREATION, on WEDNESDAY, January 19, under the direction of Mr. JOHN HULLAH. Principal Vocalists: Miss Banks, Miss Martin, Mr. Sims Reeves, Mr. Santley, Mr. Thomas.—Tickets, 12, 2s. 6d.; Stalls, 5s. New Subscribers will be entitled to three extra tickets for this Concert. Stalls, 30s.; Galleries, 15s. Commence at 8 o'clock.

**MONDAY POPULAR CONCERTS.**—ST. JAMES'S HALL.—MONDAY EVENING, Jan. 17; Monday, Jan. 24; and an Extra Concert on THURSDAY, Jan. 27. Vocalists: Madame Lancia, Mlle. de Garcia, Miss Poole, Miss Stabback, Mlle. Behrens, Mlle. de Villar, Miss Lascelles, Miss Mesent, Miss Ranford, Miss Eyles, Miss Leffer, Miss Emma Robinson, and Madame Lancia; Signors Lucchi and Dragone, Mr. Santley, Mr. Wilbye Cooper, Mr. Sims Reeves, and the Swedish Singers. Harmonium, Herr Engel; Concertina, Signor Repondi; Pianoforte, Miss Arabella Goddard. Conductor, Mr. Benediet. Sofa Stalls, 5s.; Reserved Seats (balcony), 2s.; Unreserved Seats, 1s.; may be obtained at the Hall, 28, Piccadilly; Keith, Prosser & Co., 48, Chancery; Cramer & Co., 50, New Bond Street.

Mr. SIMS REEVES and MISS GODDARD at the MONDAY POPULAR CONCERTS, in conjunction with the SWEDISH SINGERS, &c. MONDAY, Jan. 17.—Sofa Stalls, 5s.; Reserved Seats (balcony), 2s.; Unreserved Seats, 1s.; may be obtained at the Hall, 28, Piccadilly; Keith, Prosser & Co., 48, Chancery; Cramer & Co., 50, Regent Street; Chappell & Co., 50, New Bond Street.

**CONCERTS OF THE WEEK.**—A fair account of that business which has small profit to Art has been done in London concert-music this week:—including an entertainment given by Mr. Howard Glover, and a *Popular Concert at the St. James's Hall*. At the latter we heard the new soprano, Madame Lancia, and are constrained to say, that her appearance in public in the form she prefers—as a singer of the Italian music allotted to a *prima donna*—is at present a mistake. She has, to the utmost, that worst of modern habits—a perpetual *voce vibrato*; her execution is unfinished; her articulation is not good. A 'Tertzett Union,' otherwise a group of three ladies, Miss and Miss L. Van Noorden and Miss Leffer, is an idea promising some variety to our concert schemes if diligently wrought out, and with a nice choice of music. The beginning was good, in a pretty *trio* by Mr. H. Smart, noticed by us some weeks ago. Mr. Wilbye Cooper, who has been suddenly brought forward to replace Mr. Sims Reeves, is at this moment in a position well worth watching—most of all by himself.—'He may if he will'—but such 'willing' implies a steady amount of reconsideration and refinement added, which are difficult to be gained by an artist in full occupation. On the gaining of them, and nothing short of it, he may rest assured that his chance of keeping a place before the public, as a first tenor, depends. It is needless to name comrades with better voices than his, who have made a momentary start—then stood still—then sunk not to rise

again. The state of the market is abundant justification for our dwelling on the subject.—Mr. Santley continues to show progress, and to justify the very best hopes entertained of him. He may grow into the finest English bass singer who has appeared in the last half-century; and has an advantage over most of his predecessors in the command he possesses over the Italian repertory.—Among the other entertainments of the week, that of *Mlle. Anna Kull*, whose instrument is the *violinello*, was announced.—Of Signor Belletti, in 'St. Paul,' as given by the *Sacred Harmonic Society*, we may speak on Saturday next.

**PRINCESS'S.**—The tragedy of 'Hamlet' was reproduced here on Monday. That the merit of Mr. Kean's impersonation of the princely Dane is fully appreciated by the public, was demonstrated by the numerous audience that the announcement commanded. The cast of the play gains in strength at this house, from the circumstance of the character of *Gertrude* being supported by Mrs. Kean herself. This lady has usually preferred *Ophelia*, but now wisely has elected to bestow her great powers on the elaboration of the guilty queen, whose repulsive attributes have generally deterred the competent actress from association with so unfavourable a part. One scene in it, however, demands the highest acting,—that in the closet with her son,—and the most ambitious artist might find herself rewarded by the opportunity there afforded to a great demonstration, for every sacrifice required by the general requisitions of the character. Both Mrs. Kean and her husband here produced a powerful impression. Both were deservedly applauded;—but the highest tribute paid to them was the profound attention shown to the performance throughout, save at those rare intervals when applause could not be supposed.

**MUSICAL AND DRAMATIC Gossip.**—It is said that the oratorio on which Dr. Bennett is known to have been engaged for some years past, has been bespoken for the next Leeds Festival.—We know of three other oratorios in English, all by musicians of eminence, now simultaneously in projection. When the rarity of average performance of such works, and the vastness of the machinery required for their production are recollected, an amount of activity and musical enterprise is revealed by a fact like the above, worthy of commemoration. But our country, with its magnificent choral means, is obviously becoming the oratorio-market. This week's *Gazette Musicale* announces that M. Vogt, of St. Petersburg, is on the way hither with a 'Resurrection of Lazarus' in his *portfolio*, which it is his wish to bring out in London.—We have heard also of the score of a new oratorio, 'John the Baptist,'—produced originally at Vienna, as we announced some months ago, which is here "in waiting."

Fancy a new opera produced under the shadow of Rivington Pike and Billings Hill, in Lancashire! To those who know the locality and the people, the idea of a musical comedy in English first seeing the light at Wigan will, indeed, seem among the musical *memorabilia* of 1858. Yet this happened the other night; for the perambulating company, who are travelling in England with the *Opératta* of Mr. Palgrave Simpson and Signor Biletta (and a van), produced 'Caught and Caged'—so runs the title—for the first time there, a few evenings ago; and a local journal has been forwarded to us, which contains assurances that Wigan approved the story, the music, and all concerned—with no cold nor common approval.

A word may be added to our notice of the gratuitous performance of 'The Messiah' at Manchester, announced a fortnight ago, which is to take place on the 9th of next month, namely,—that the payment announced to all professional persons (a matter of first consequence on all such occasions) does not imply the absence of amateur aid. This, in the chorus, will amount to a force of upwards of two hundred voices.

We may state that a volume of 'Handel Studies,' by Mr. Henry F. Chorley, is in progress.

Our *Philharmonic Concerts*, which, as during late

years, are only to be six in number, will begin on Monday, the 2nd of May, conducted by Dr. Bennett. Will not the conductor's re-appearance in composition and its success persuade him to venture a new Overture, or Symphony, or *Concerto*,—anything to vary the depressing monotony of the programmes of the year?—Herr Pauer, we happen to know, has finished a new *Pianoforte Concerto*. Shall we hear it there? or go on for yet one season more on the old stock-names and the old stock-pieces?

M. Auber's charming 'Diamans de la Couronne,' in spite of the absurdity of its story,—the opera by him next in English favour to 'Fra Diavolo,'—and 'Le Domino Noir,' his masterpiece,—the 'Barbieri' of the French opera stage, have been performed by M. Rémusat's company, at the *St. James's Theatre*, since we last noticed its proceedings.

The news of the past week, in Paris, has something of life and promise in it. We read of the success, at the *Opéra Comique*, of *Mlle. Breuille*,—a young singer—in M. Auber's 'Les Diamans.'—Private letters from those who should know, tell us that Miss Thomson keeps her ground at the *Grand Opéra*: no easy matter for a novice, and an Englishwoman:—the first, we believe, of our 'perfidious' race who has ever sung there. Should she really equal description, there is occupation enough and to spare for her, whenever it pleases her to come home.—The *début* of M. Lebat, who has been promised as about to out-tenor all past tenors, may shortly be expected.—The *Concerts of the Conservatoire* have set in.—The first of those by the *Société des Jeunes Artistes* (far fuller of hope and interest to all persons weary of iteration) will have our excellent townsman, Mr. Sainton, as *solo* player. Then, too, will be introduced a new Overture by M. Féty.—There is a new four-act opera coming at Marseilles, by M. Morel, the Director of the Music-School there, with the unrepresentable title of 'Jugement du Dieu,'—a less pretending one-act novelty, 'La Perle de Frascati' (by whom it is not stated), at one of the theatres of Rouen. Every rumour of the kind is welcome as tending to weaken that centralization, or exclusive dependence on the metropolis, which makes travelling in the provinces of France so 'stale and unprofitable' to lovers of music and drama.

That Haydn wrote operas, our *Sacred Harmonic Society* can bear witness, which has, or at least had, the score of all 'Arnida' composed for London. We are now told that the MS. of a comic opera, in Italian, 'L'Incontro improvviso,' by him has been discovered in the Library at Riga.—The *Sing-Académie*, at Berlin, has been becomingly celebrating the anniversary of the birth of its founder, Zelter,—the musicians of Bonn combining in a similar celebration on Beethoven's birthday.—We recur to M. Abert's new opera at Stuttgart, having seen a detailed analysis of it, which looks real (who dare say more than, from time to time, hears what has been "written up" in foreign journals?) and justifies some hope that it may contain matter more individual and superior than the late run of German operas,—to whose feeble and heavy platitudes alone is ascribable the breaking out of that noxious epidemic—the Wagner fever.

"Who dare say more?" we may well repeat—on perusing the all-but-unanimous praises of the *Semiramide* of Madame Penco, at the Italian Opera, Paris. Only a few weeks ago, we heard the lady as *Norma*; if the praises be merited, she must since then have ripened into an artist qualified for the great part of the Assyrian Queen with the rapidity of the trees that grow up in one night only to be found in fairyland. Another Italian singer (in every vocal respect, however, superior to Madame Penco) is about, we understand, to justify our prophecies as to the reality and duration of her popularity. This is Madame Borghi-Mamo, who is about to leave the *Grand Opéra*, for which theatre, in truth, she was totally unfitted.

Herr Molique and that most promising among young pianists, *Mlle. Anna Molique*, his daughter, have left England for a short concert-tour in Germany. As rumours have been current that this visit implies the permanent departure of one of the most valuable members of the musical pro-

fession whom London has ever possessed, we may as well say, on authority, that Herr Molique has not the slightest intention of quitting England as a residence.

Play-going "pleasure-trains" will possibly become a fashion in France; for we observe, that the other day a party of five hundred persons from the Haute-Vienne was announced as due in Paris on a certain evening, to witness a representation of the 'Roman d'un Jeune Homme Pauvre,' at the *Théâtre Vaudeville*.

#### MISCELLANEA

**Damen-Stifte.**—As I did not receive a proof time enough to return it for your Saturday's impression, you must allow me to correct one or two words. There will still remain defects enough in a thing hastily written and unrevised. In the middle of the first column, "male" should be omitted, since these *Familienstifte* are for either sex. 2nd. In speaking of divorce as "frequent in Germany," I ought to have said "in Protestant Germany." In Catholic countries divorce is, as we know, impossible. 3rd. After "the Grand-Duchess Dowager of Saxe-Weimar" should follow the words, "described by your Correspondent." 4th. In the postscript signed "M. T.," the word *merely* is required before "an honourable *Versorgung*." 5th. Last, but not least, the printer has transformed the *Küchenmeister* of the *Stift* into a *Kirchenmeister*.—Far be it from me to affirm that the former is not an ecclesiastical title of great dignity. It is not, however, exactly the same as the one for which he has exchanged it. I cannot regret this mistake, nor will your readers, since it has brought us further curious particulars concerning *Damenstifte*, from the same authentic source.

S. A.

"I see that the *Athenæum* has a misprint: I wrote *Küchen* (kitchen) and not *Kirchen* (church) *meister*, and the former word, no doubt, affords another proof of the early date of *Stifte* for ladies. This gentleman has also to regulate accounts, and among them those which have to do with the payment in *kind* to the ladies;—the latter receiving a certain quantity of salt, of venison, of fish, &c., besides cash and the house they live in. They also have their corn (each has a plot of garden and a field) ground free, and other privileges of the kind. *Küchenmeister*, therefore, must be the steward or master of the kitchen, who, in the catholic times, looked after these things. It certainly is curious that this title should now be borne by a gentleman whose wife even is called *Frau Küchenmeisterin*. M. T."

Jan. 10.

**The Great Comet in Australia.**—A large comet is now visible from the Melbourne Observatory. It first appeared shortly after sunset on the 11th October, about 13° above the western horizon, and though it was in the vicinity of the moon and Venus (which is now exceedingly bright, and in the absence of the moon casts a well-defined shadow), it was quite a notable feature in the sky. The diameter of the nucleus appeared about one-third that of Jupiter, and the colour was reddish white; but, of course, from its position, neither its apparent diameter nor the colour could be otherwise than deceptive. The tail extended northwards (apparently) about 5½° (degrees) from the nucleus. Observations are being taken every night to determine its direction and rate of motion.

October 14, 1858.

**Melbourne Public Library.**—Large additions are now being made to the Public Library, which has proved a complete success. Hundreds of persons visit it daily, and it is now often difficult to find room to sit, or even stand. Mr. Justice Barry, to whose exertions its present excellent condition is mainly due, has proposed to extend its usefulness very considerably by lending books, and also instruments, models, &c. (with which the Library will shortly be enriched) to Mechanics' Institutions and similar societies throughout the colony, under conditions which would encourage local efforts.

TO CORRESPONDENTS.—T. A.—C. P.—J. E. T.—J. R.—C. M.—J. S. E.—C. A. D.—Spero Meliora.—L. M.—G. H.—J. W.—received.



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